HEAVENLY CAROLS

BY

ISAIAH BALTZELL AND E. S. LORENZ.

DAYTON, OHIO:
UNITED BRETHREN PUBLISHING HOUSE.
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1881.

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"Behold, I bring you glad tidings of great joy."—LUKE II: 10.

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HEAVENLY CAROLS:

FOR THE

Sabbath-School, Praise-Service, Prayer-Meeting, &c.

BY

REV. ISAIAH BALTZELL, AND REV. E. S. LORENZ,

Author of "GOLDEN SONGS," &c. Author of "SONGS OF THE CROSS," &c.

ASSISTED BY

Prof. J. H. KURZENKNABE and Rev. A. A. GRALEY.

DAYTON, O.
W. J. SHUEY.
1884.

AN OPEN LETTER

To Sabbath-School Superintendents, Choristers, and Workers.

DEAR FRIENDS:—The lack of real interest upon the part of S. S. workers is the principal cause of the great deterioration in our S. S. music. Our most prominent S. S. men speak of it only in a disparaging way. Yet in very few schools in our land has the power of music been fully utilized for spiritualizing the too often routine-burdened sessions; for sending the truth of God into the hearts as well as the heads of the children, and for kindling there a spirit of enthusiasm for the School and for God. By some S. S. superintendents it has even been considered a necessary evil, wasting time which might be better employed otherwise. This is indeed true in some schools, where the true object of singing is ignored. Allow us to make a few suggestions, which, if heeded, will add new interest and power to the school:

I. Use great care in providing for the musical wants of the school. 1st. Get *plenty* of good books, containing easy. stirring music, and especially solid, sterling hymns. No matter how inspiring the music may be, if the hymns are unscriptural and full of weak sentimentality, the book is unfit for use. Let the pastor, superintendent, and chorister be the committee for its selection. 2d. Let the chorister hold a weekly or semi-monthly meeting for instructing the children in the art of singing, and for teaching them new songs. If there is no one connected with the school willing or able to do this, employ a teacher—it will pay! If at all possible, get an organ for the S. S.—it will prove a valuable help. 3d. Do not learn too many songs at the same time. Take up one song and *stick to it* until *perfectly* mastered. A half-learned song can never be sung with spirit. Do not expect to master a new book within a few months.

II. Make the singing a religious exercise. 1st. Hymns contain gospel truths, therefore be sure the whole school understands them. Read them over with the school. Relate incidents illustrative of their sentiments. Strive in every way to surround the songs with holy associations. 2d. Do not allow the school to sing for mere pastime or recreation. Teach them that the song is a devotional exercise, holy in meaning and blessed in opportunity. Do not allow the Sabbath-school to become a singing-school. Introduce no new songs in the Sabbath-school: that should be done in the hour for practice. 3d. Do nothing else while singing. Just as you would not take up a collection, gather books, or distribute papers during prayer, so do none of these things or any thing else while singing. 4th. Let the *superintendent* select the songs, keeping in mind the lesson of the day, and striving to impress the thought in it by a song.

We herewith bring to you a new candidate for favor, which we have striven to make a real help and source of inspiration. A large and even unusual number of songs for infant classes and special occasions will prove helpful to you. We also offer you a new Elementary Department, which we consider a very valuable feature of the book. We herewith acknowledge our obligations to the many contributors who have aided us so materially by their many contributions of hymns and music.

Praying that God's blessing may go with HEAVENLY CAROLS as it starts out on its mission of song, and make it a valuable aid to all of you who shall use it, we remain, Fraternally yours,

I. BALTZELL,
E. S. LORENZ.

DAYTON, O., *January* 31*st*, 1878.

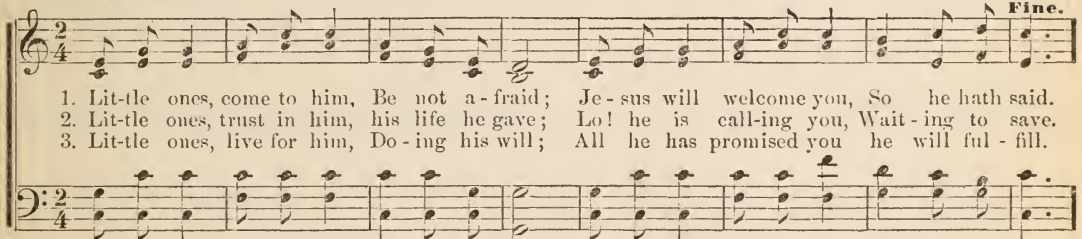
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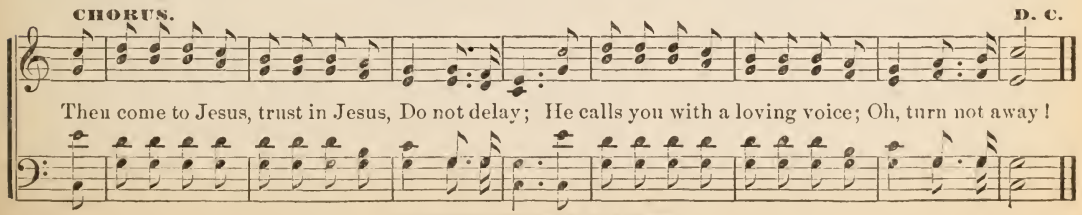
HEAVENLY CAROLS.

LITTLE FOLLOWERS.

"Suffer little children, and forbid them not to come unto me."—Matt. 19 : 14.

DR. C. R. BLACKALL. E. S. LORENZ.

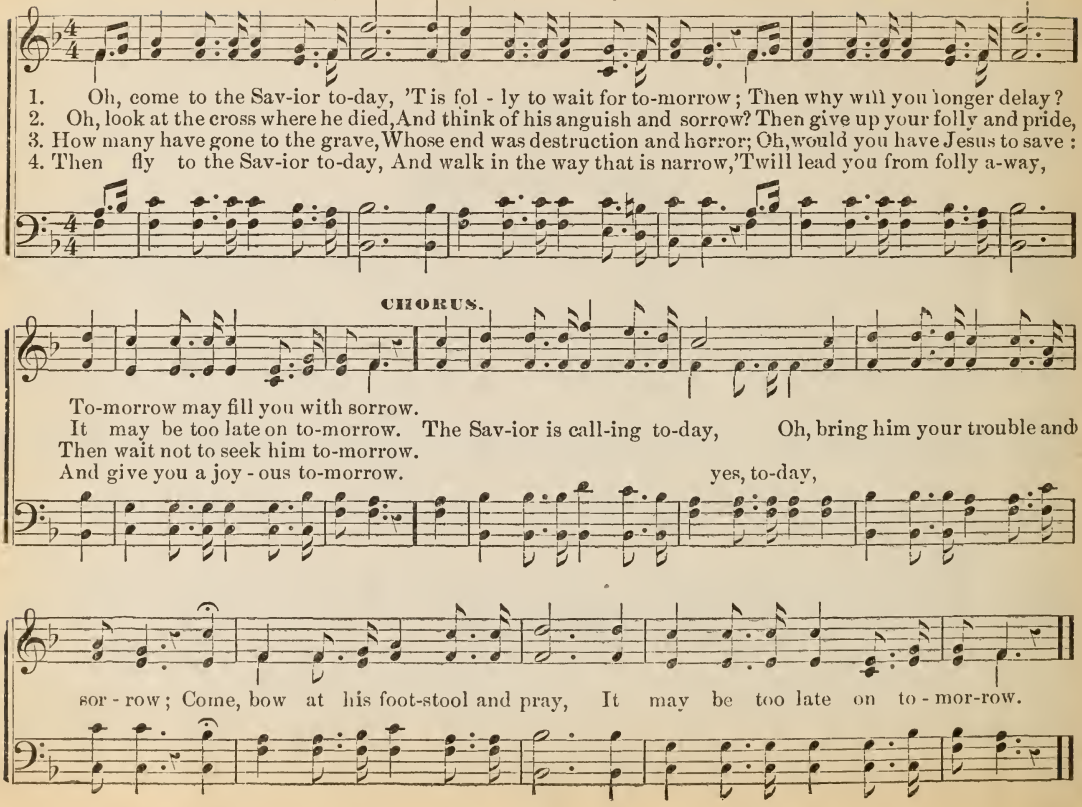




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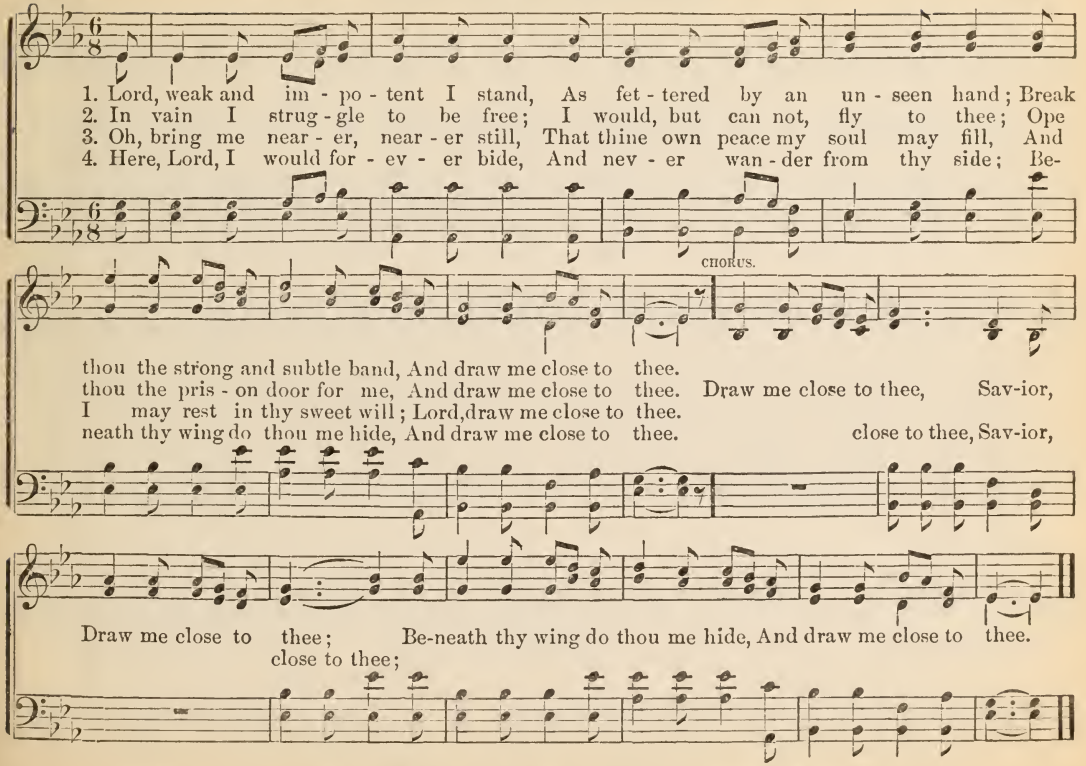
DO N'T WAIT FOR TO-MORROW.

I. B. *"To-day if ye will hear his voice, harden not your hearts."*—Psa. 95: 7. REV. I. BALTZELL.



DRAW ME TO THEE.

M. A. W. *And I will cause him to draw near, and he shall approach unto me.*—Jer. xxx: 21. E. S. Lorenz.



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GLORY, OH, THE GLORY.

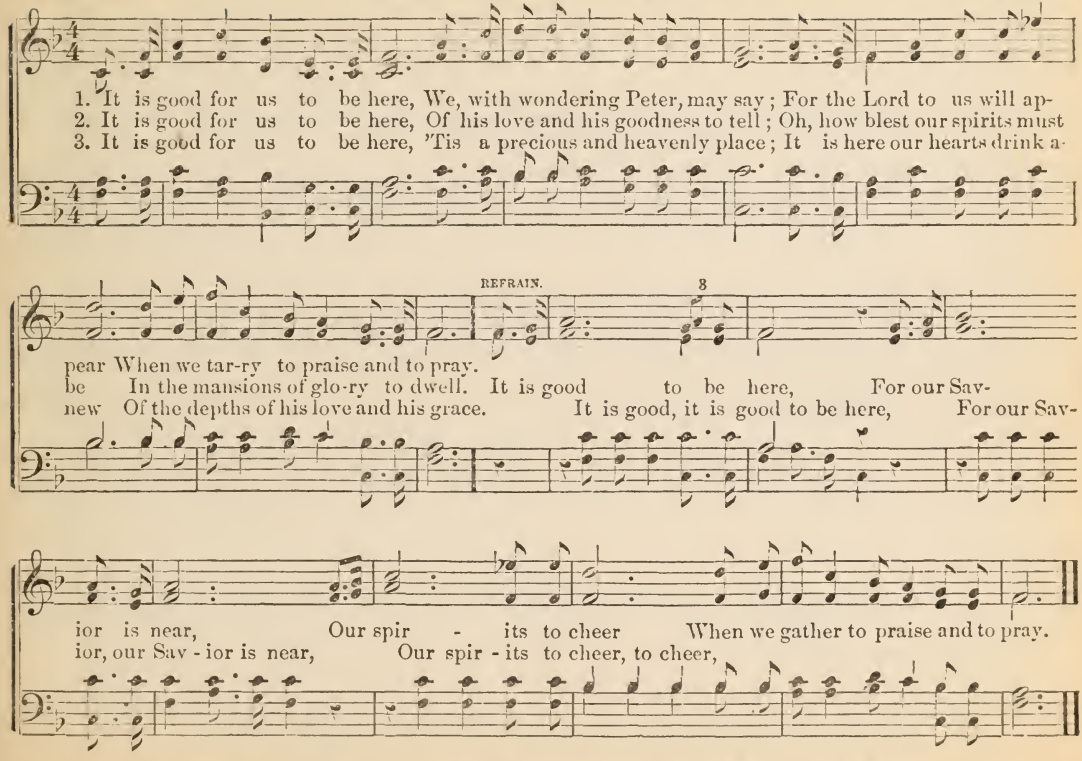
REV. W. O. CUSHING. *"Make a joyful noise unto God."*—Ps. 66: 1. E. S. LORENZ.



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IT IS GOOD TO BE HERE.

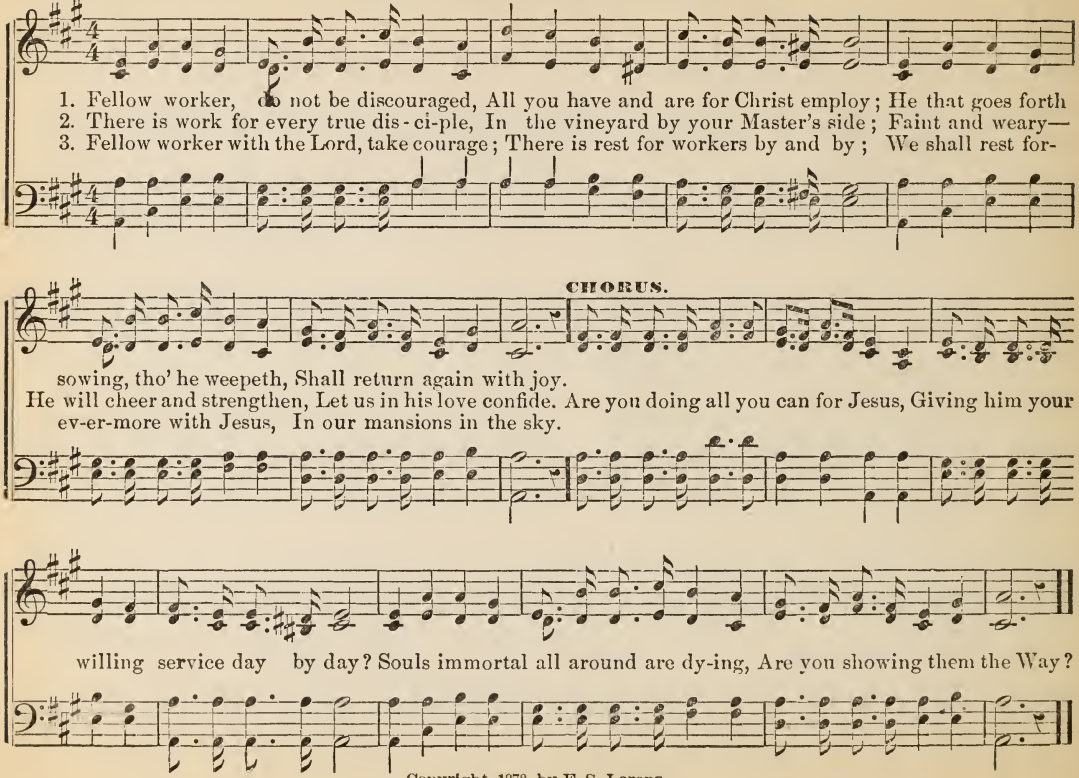
E. R. Latta. *Master, it is good for us to be here.*—Mark ix: 5. S. C. Hanson.



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DOING ALL YOU CAN FOR JESUS.

REV. J. B. ATCHINSON. *"They that sow in tears shall reap in joy."*—Psa. 126: 5. E. S. LORENZ.

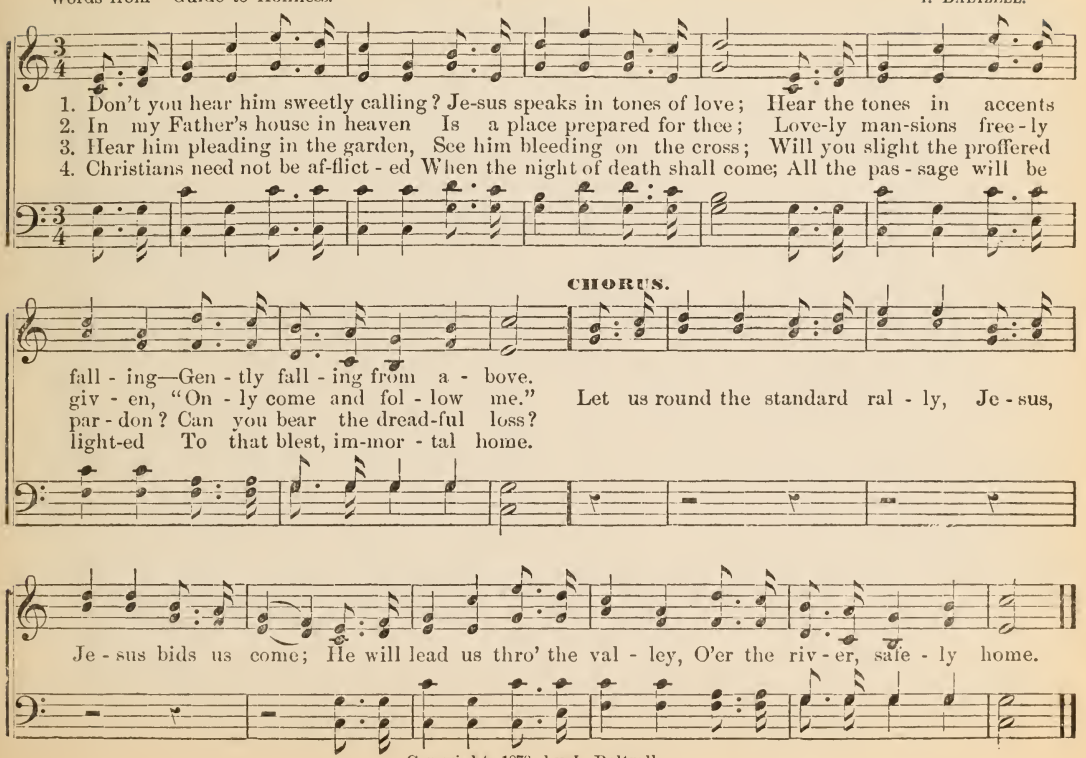


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HE WILL LEAD US.

"Though I walk through the valley of the shadow of death, I will fear no evil."—Ps. 23: 4.

Words from "Guide to Holiness." I. BALTZELL.



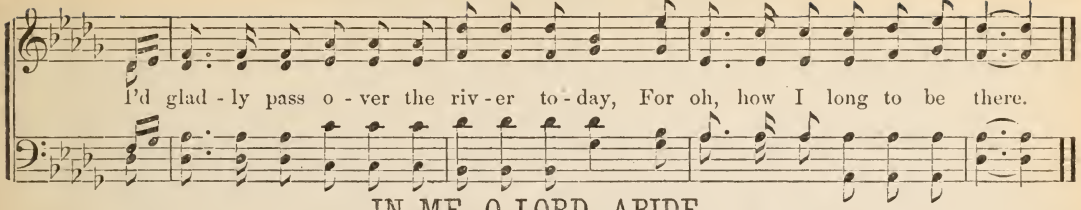
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I LONG TO BE THERE.

Rev. A. A. G. *Having a desire to depart, and to be with Christ.*—Phil. i: 23. Rev. A. A. Graley.

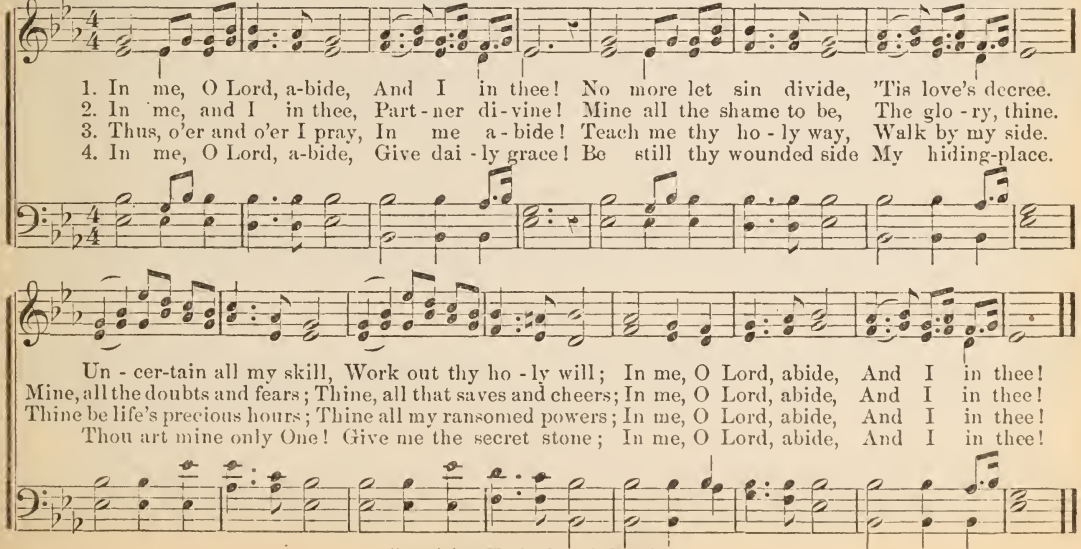


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IN ME, O LORD, ABIDE.

J. E. RANKIN, D. D. "*Ye shall abide in my love.*"—John 15: 10. REV. S. MORRISON

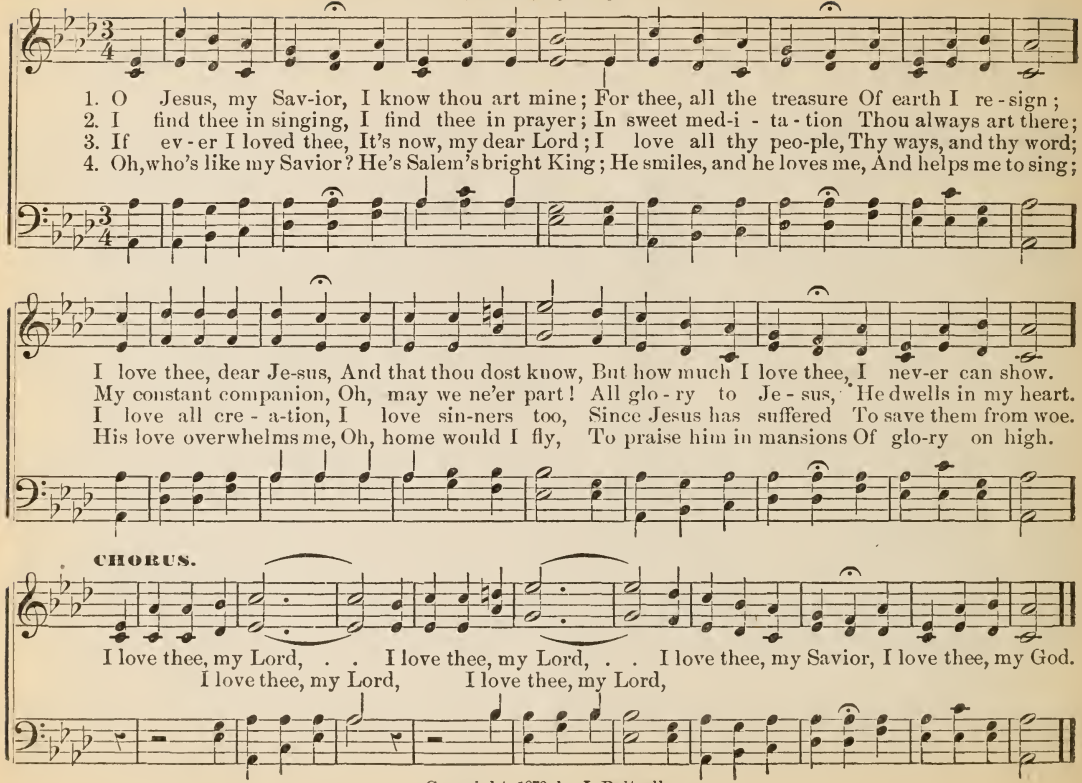


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I LOVE THEE, MY LORD

"I will love thee, O Lord, my strength."—Psa. 18: 1.

I. BALTZELL.

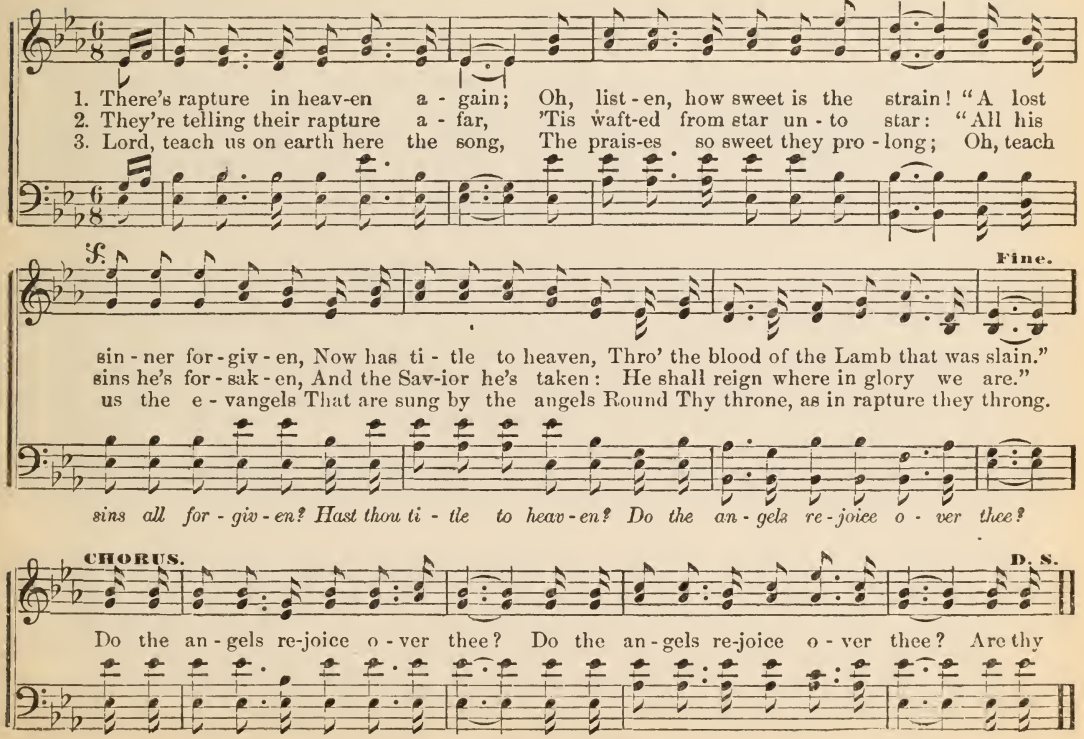


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DO THE ANGELS REJOICE OVER THEE?

"There is joy in the presence of the angels of God over one sinner that repenteth."—Luke 15 : 10.

J. E. RANKIN, D. D. E. S. LORENZ.

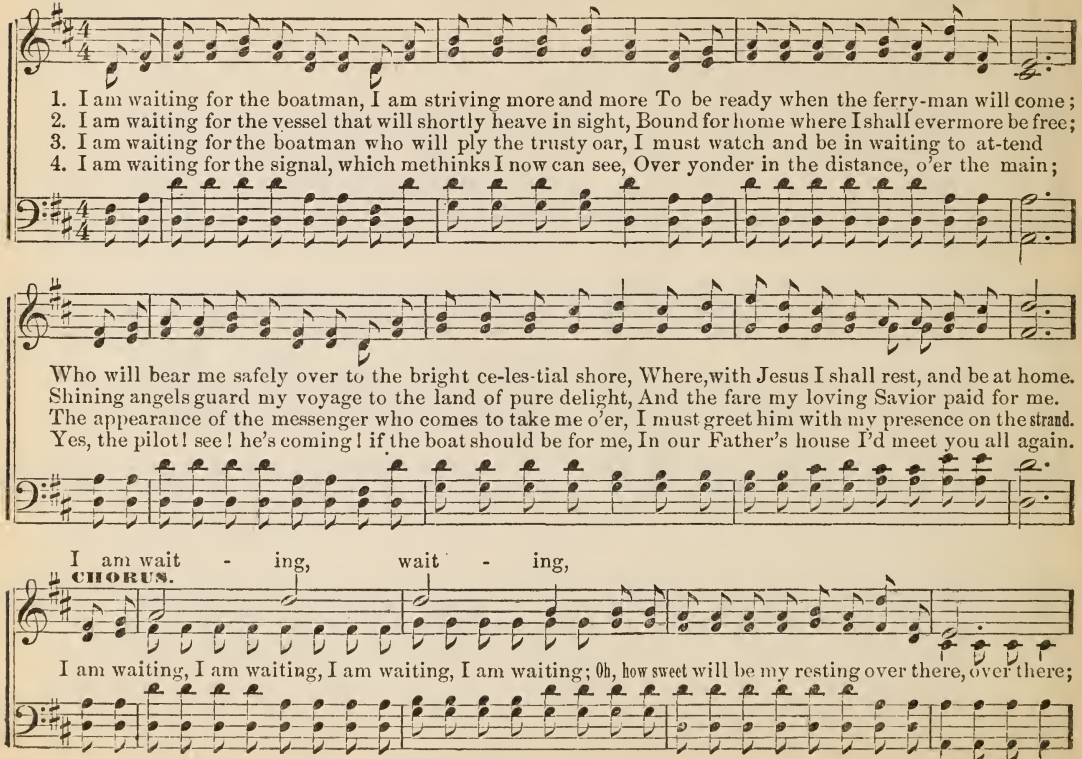


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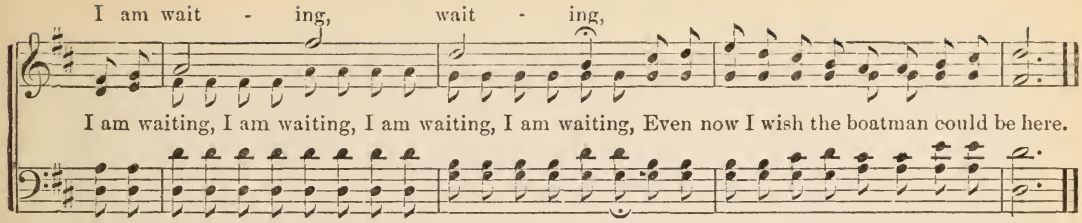
I AM WAITING.

"For yet a little while He that shall come will come, and will not tarry."—Heb. 10 : 37.

J. H. K. J. H. KURZENKNABE.

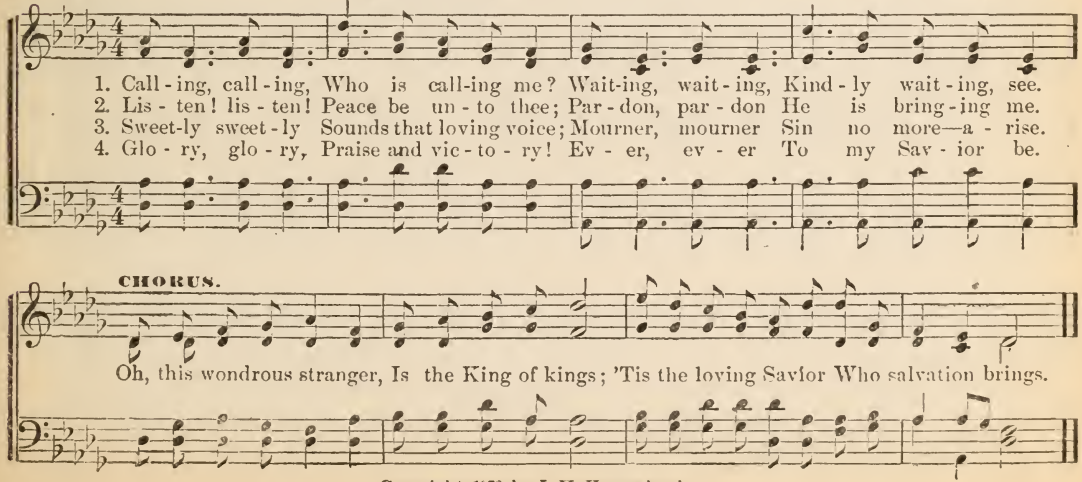


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THE WONDROUS STRANGER.

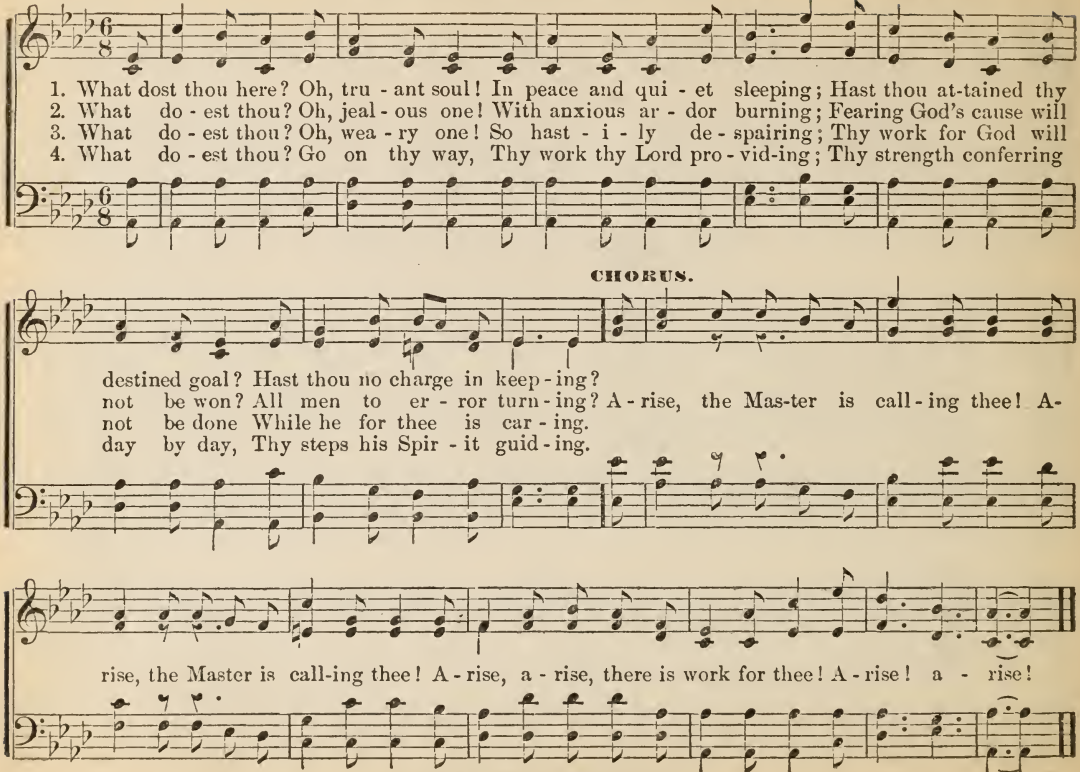
J. H. K. "*The Master is come, and calleth for thee.*"—John 11: 28. J. H. KURZENKNABE.



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THE MASTER IS CALLING.

GEO. H. BABCOCK. *"The Master has come, and calleth for thee."*—John 11: 28. E. S. LORENZ.



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COME TO THE FOUNTAIN.

"In that day there shall be a fountain opened to the house of David . . . for sin and uncleanness."—Zech. 13: 1.

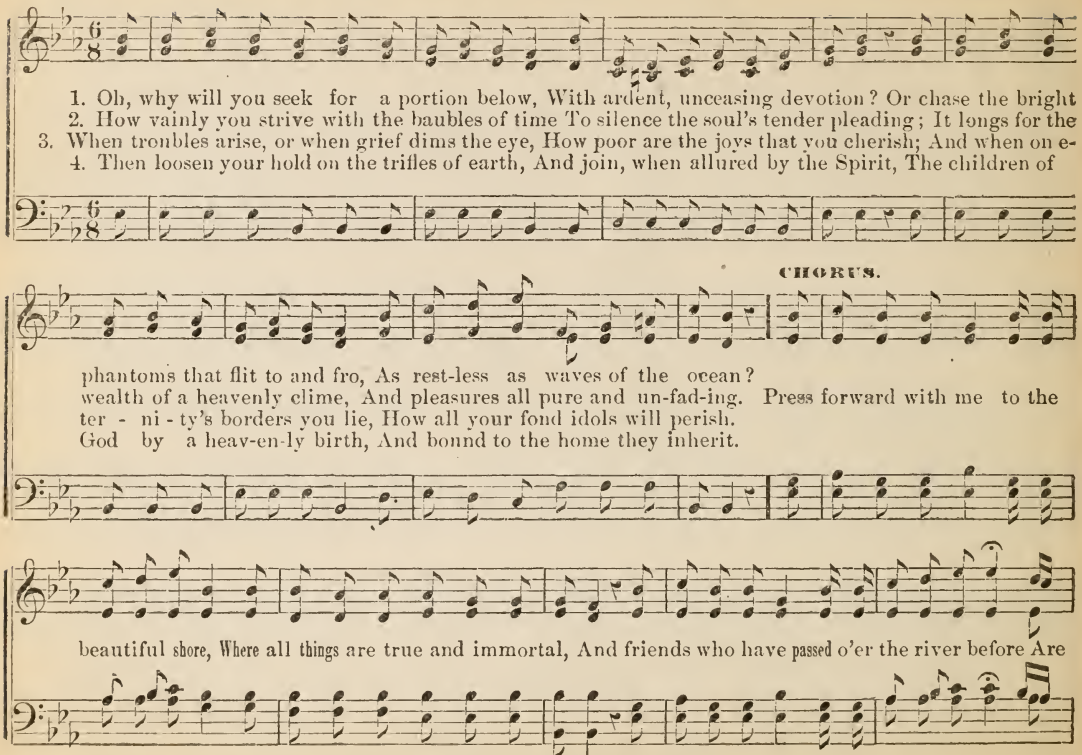
Arranged, with Chorus, by I. BALTZELL.



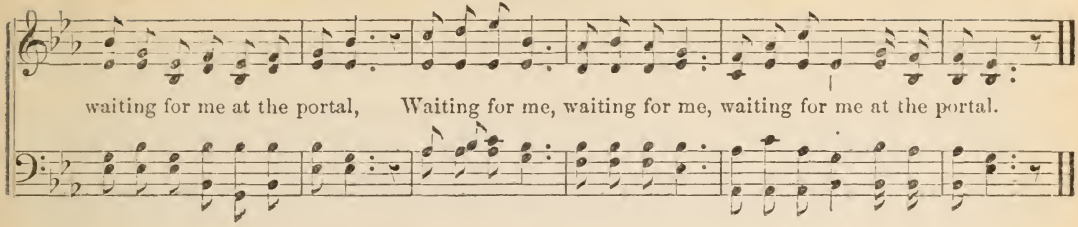
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PRESS TO THE BEAUTIFUL SHORE.

A. A. G. "*Strive to enter in at the strait gate.*"—Luke 13 : 24. Rev. A. A. Graley.

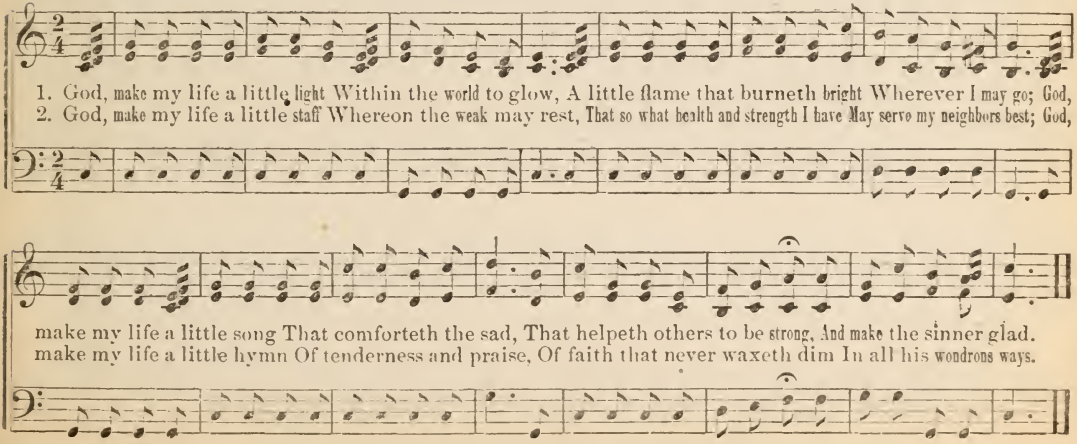


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CHILDREN'S PRAYER.

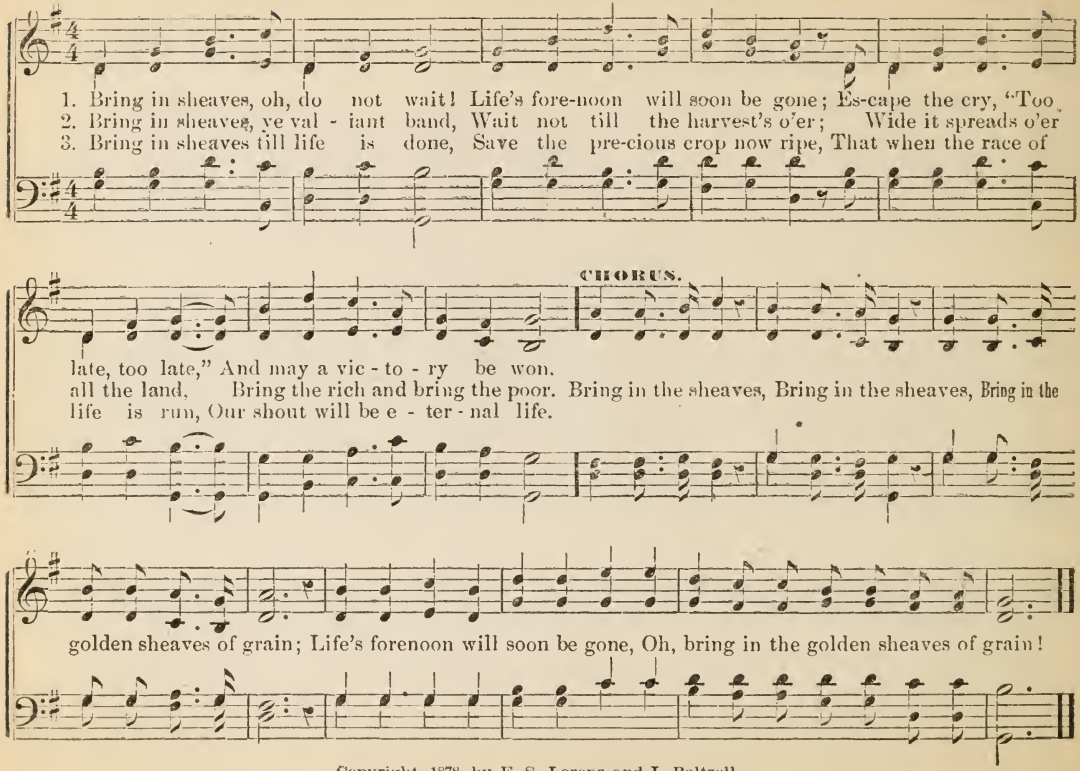
"Good Words." "*Ye are the light of the world.*"—Matt. 5 : 14. M. J. MUNGER.



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BRING IN SHEAVES.

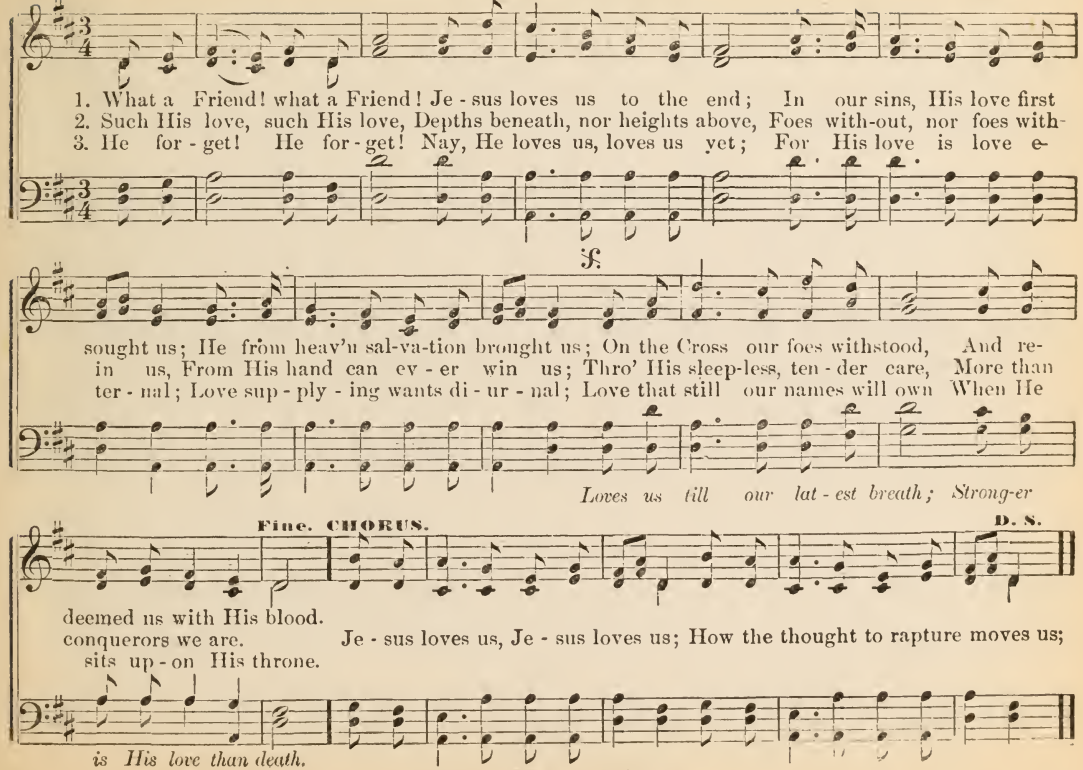
S. C. H. "*Work, for I am with you, saith the Lord of Hosts.*"—Hagg. 2 : 4. S. C. HANSON.



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WHAT A FRIEND.

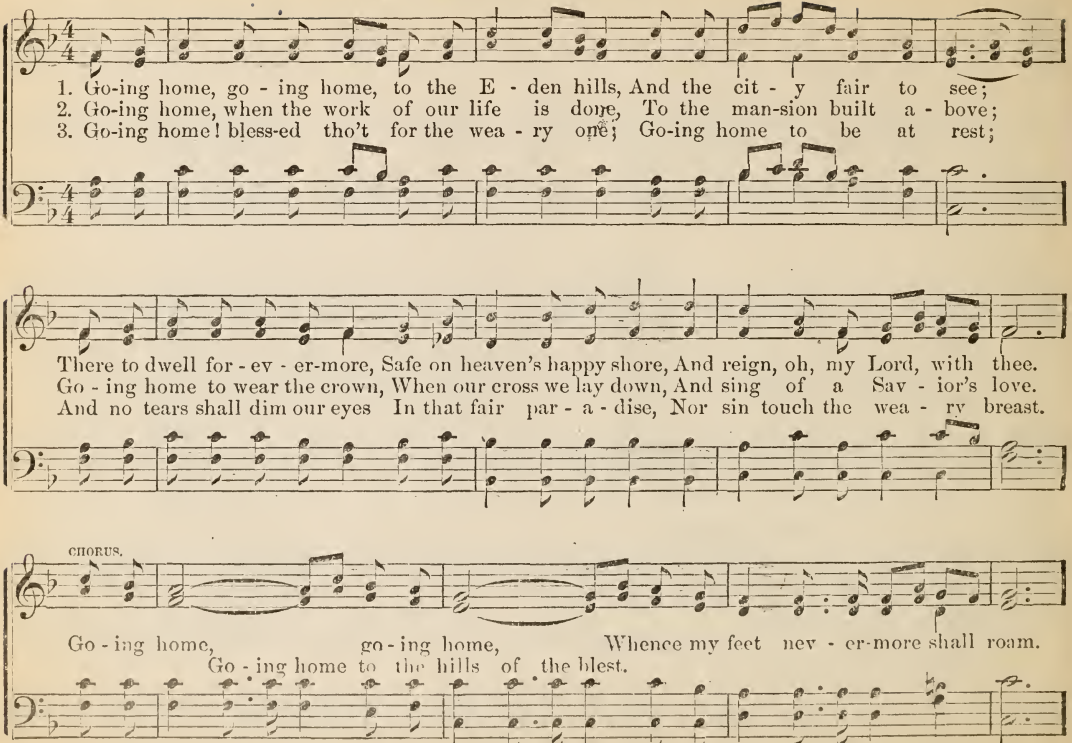
J. E. RANKIN, D. D. "*He loved them unto the end.*"—John 13 : 1. E. S. LORENZ.



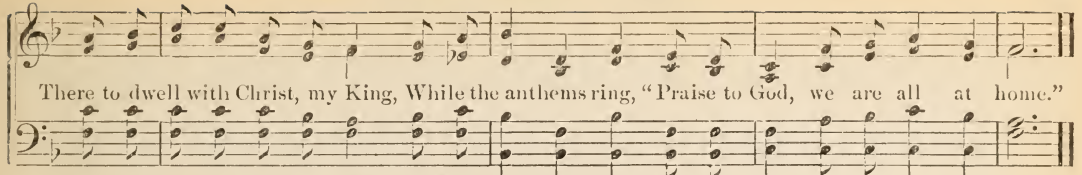
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GOING HOME.

E. E. REXFORD. *Let us labor therefore to enter into that rest.*—Heb. iv: 11. D. N. HOWE.

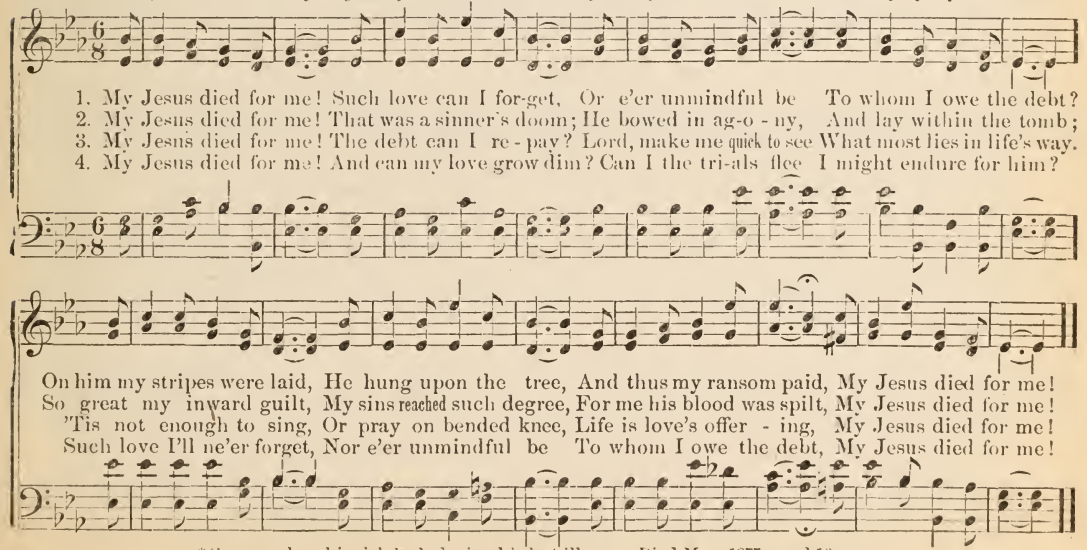


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MY JESUS DIED FOR ME.

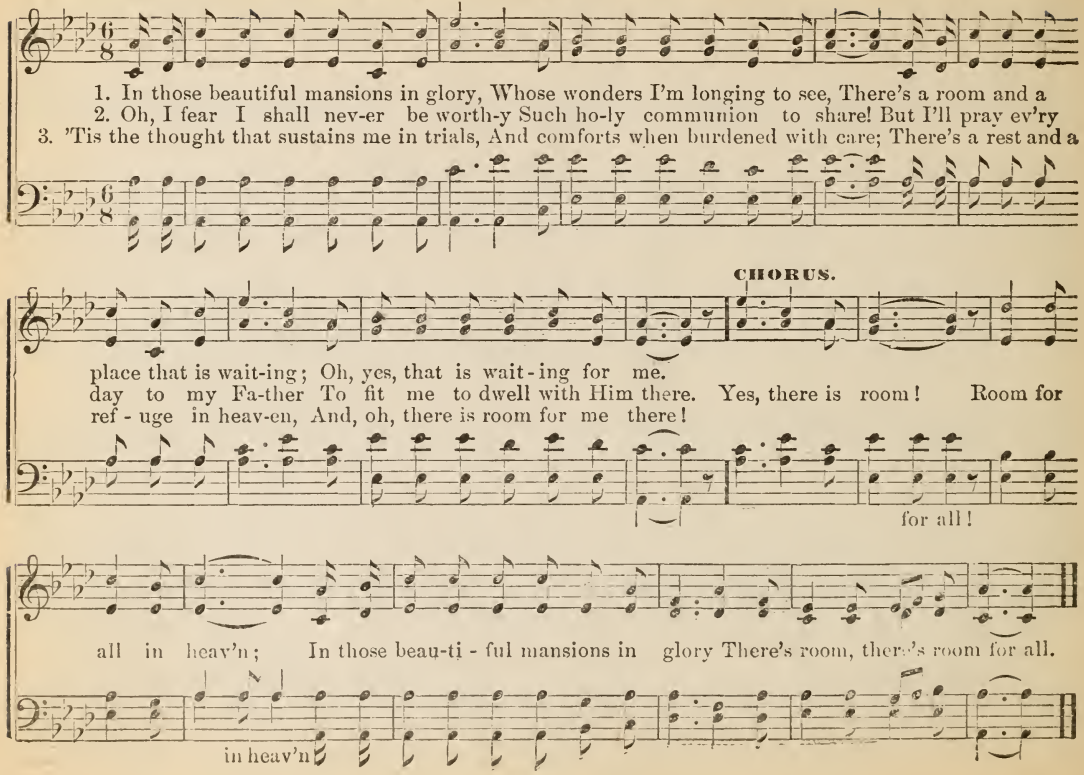
J. E. RANKIN, D. D. "*That he by the grace of God should taste death for every man.*"—Heb. 2: 9. Melody by W. N. RANKIN.*



*Composed on his sick bed, during his last illness. Died May, 1877, aged 19 years.

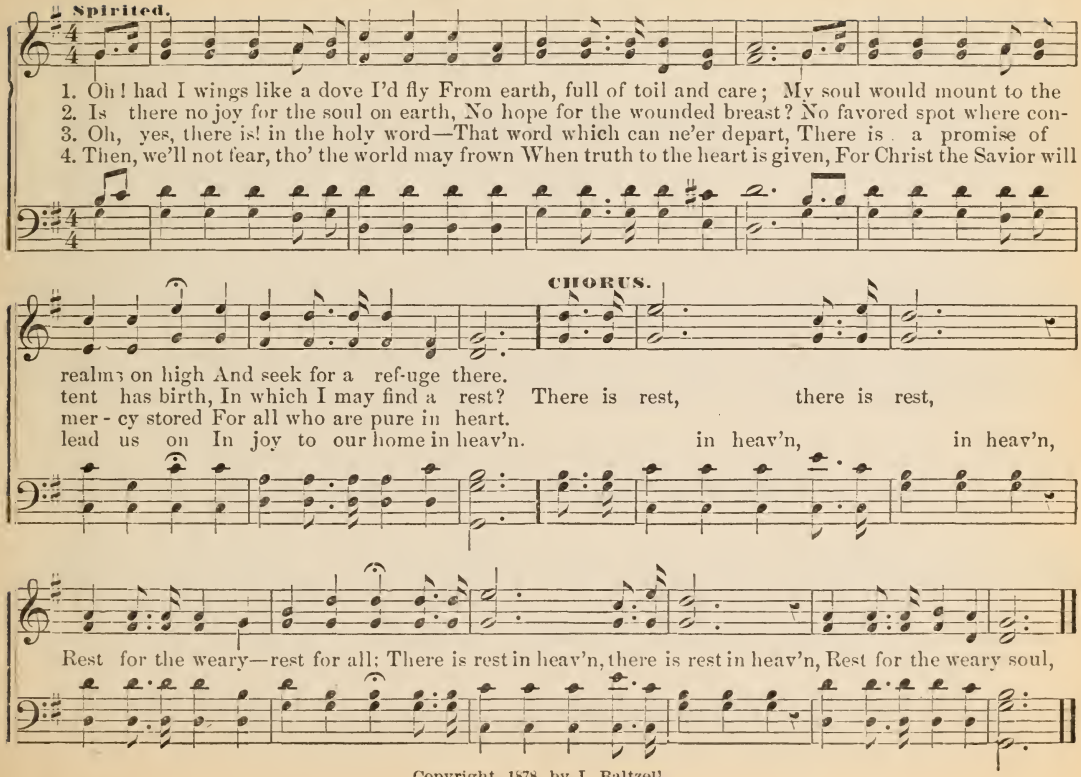
THERE'S ROOM FOR ALL.

JOSEPHINE POLLARD. "*And whosoever will, let him take the water of life freely.*"—Rev. 22 : 17. L. L. MENTZER.



REST FOR THE SOUL.

"Arise ye and depart, for this is not your rest."— I. B.

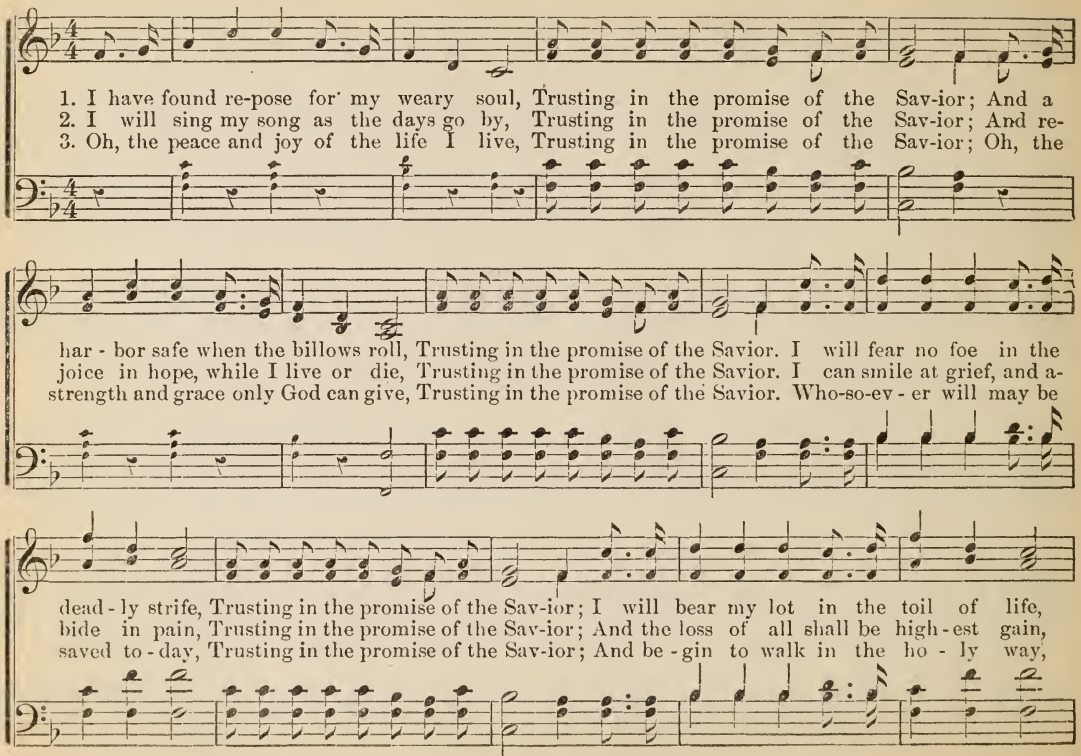


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TRUSTING IN THE PROMISE.

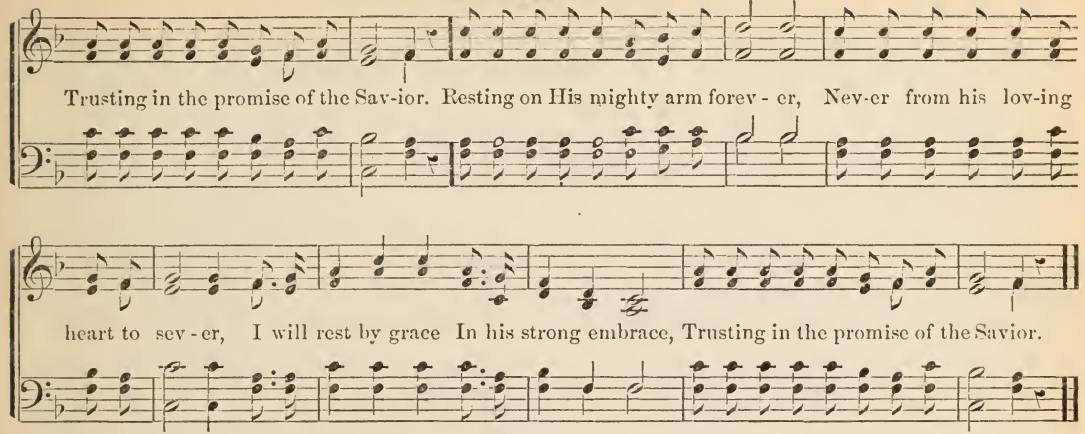
"Come unto me all ye that labor and are heavy laden, and I will give you rest."—Matt. 11: 28.

REV. H. B. HARTZLER. E. S. LORENZ.



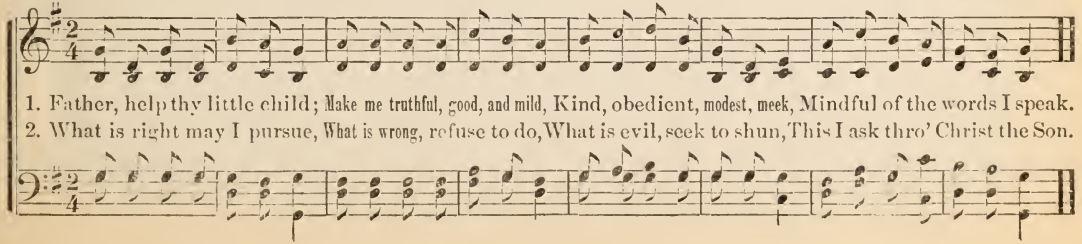
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REFRAIN.



CHILDREN'S MORNING PRAYER.

"Evening, and morning, and at noon, will I pray."—Psa. 55: 17. S. C. HANSON.



GIVE YOUR HEART TO JESUS.

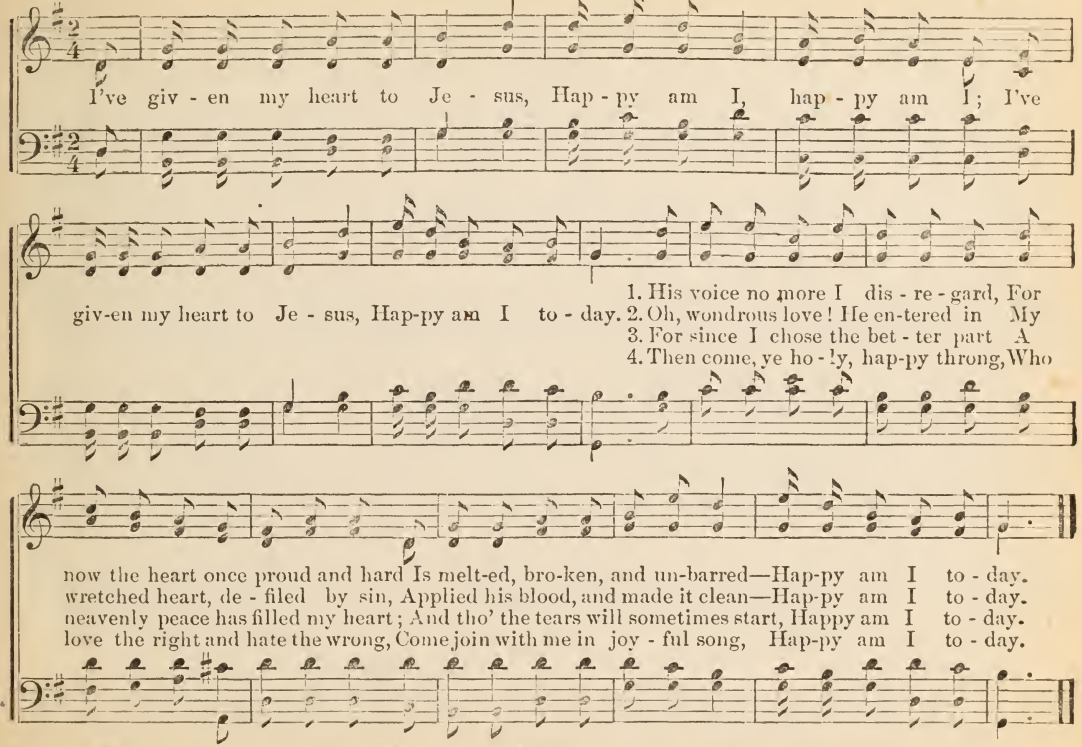
Rev. A. A. Graley. *My son, give me thine heart.*—Prov. xxiii: 26. Rev. A. A. Graley.



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I'VE GIVEN MY HEART TO JESUS.

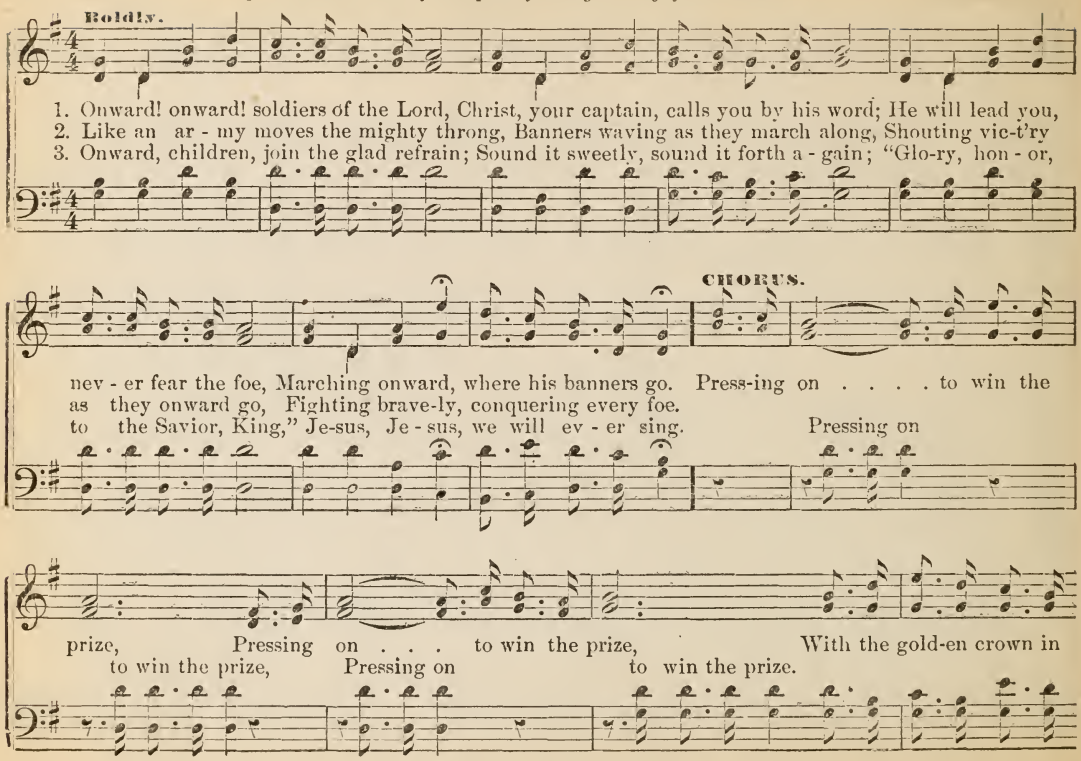
Rev. A. A. Graley. *Therefore did my heart rejoice, and my tongue was glad.*—Acts ii: 26. Rev. A. A. Graley.



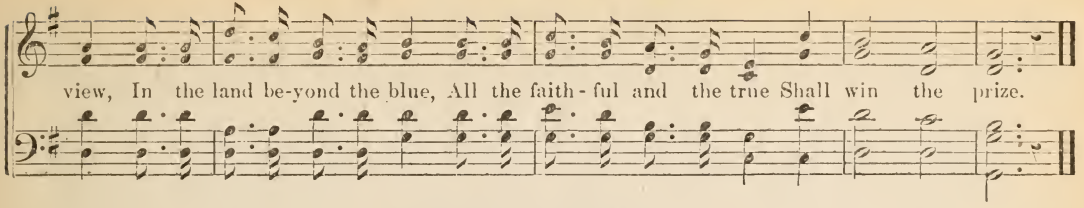
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PRESSING ON TO WIN THE PRIZE.

"I press toward the mark for the prize of the high calling of God."—Phil. 3 : 14. I. BALTZELL.

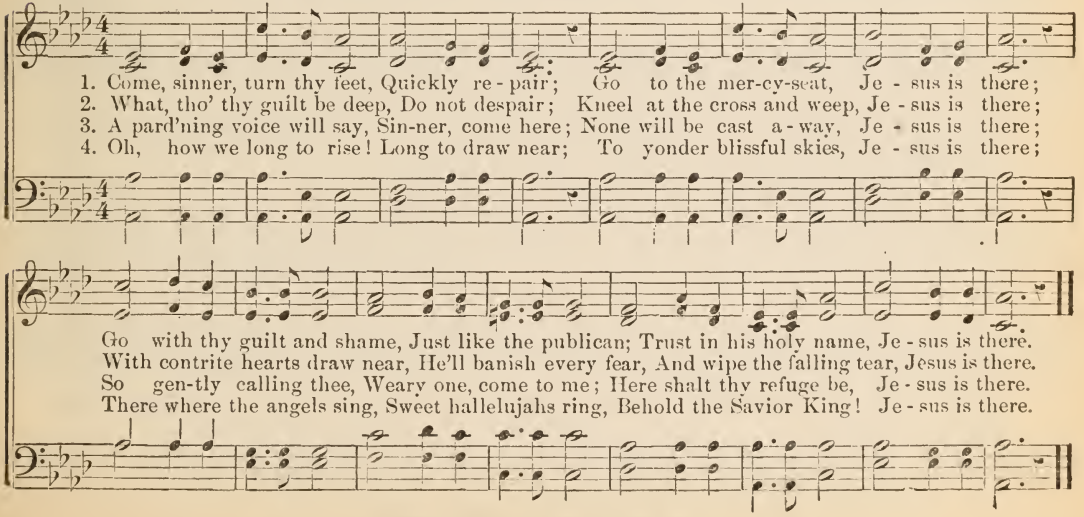


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JESUS IS THERE.

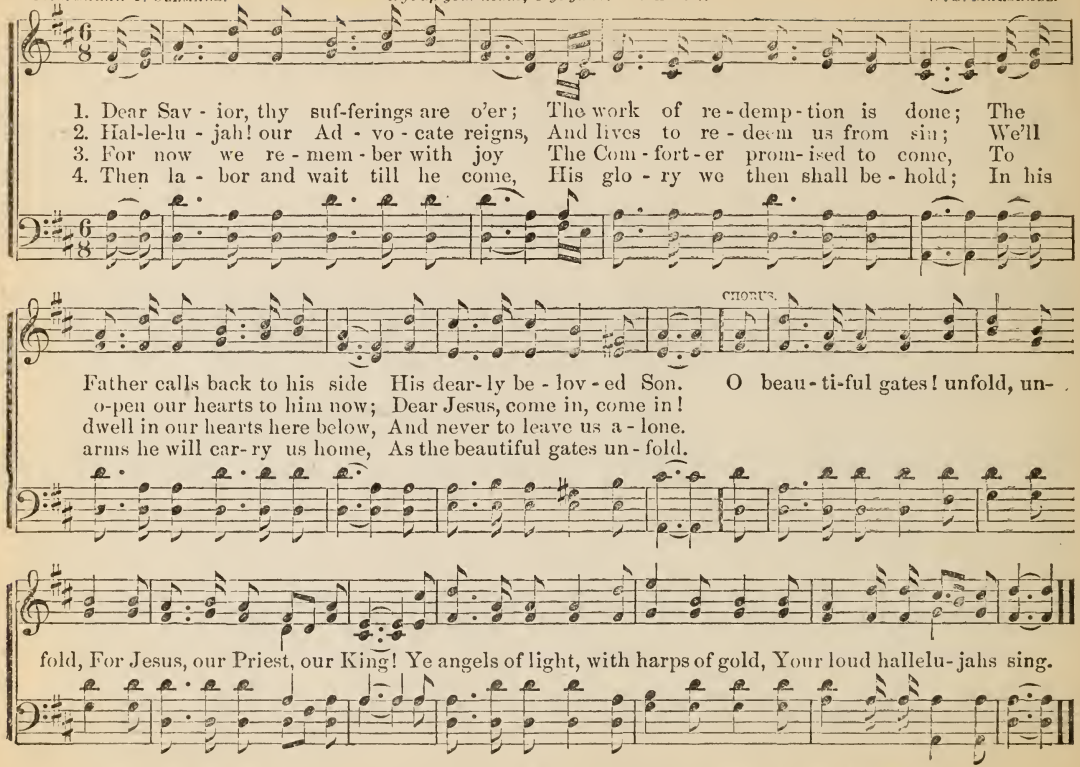
Selected. *"Him that cometh unto me I will in no wise cast out."*—John 6 : 37. J. H. KURZENKNABE.



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OUR ASCENDED LORD.

MRS. SARAH I. CLEMANS. *Lift up your heads, O ye gates.*—Ps. xiv: 7. W. S. MARSHALL.



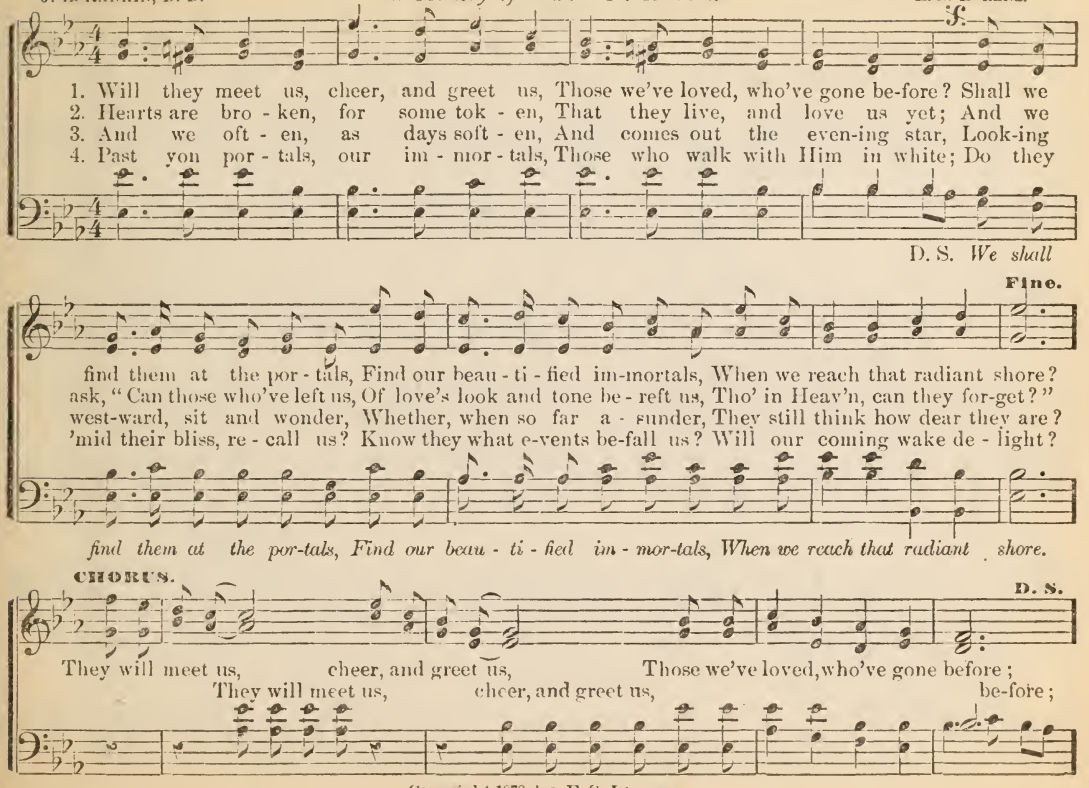
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SHALL WE FIND THEM AT THE PORTALS?

J. E. RANKIN, D. D.

In Memory of Walter N. Rankin.

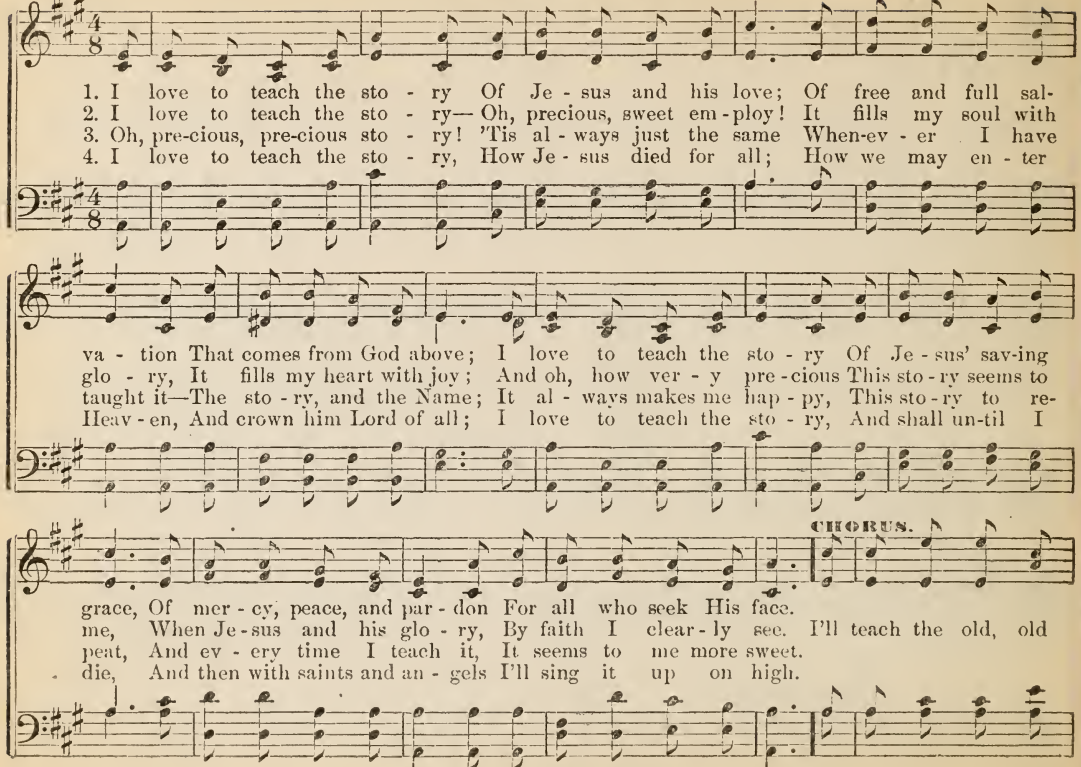
E. S. LORENZ.



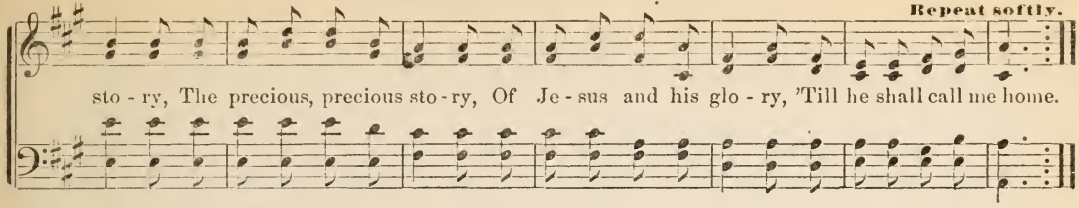
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I LOVE TO TEACH THE STORY.

REV. J. B. ATCHINSON. *"Oh, how love I thy law."*—Psa. 119: 97. E. S. LORENZ.

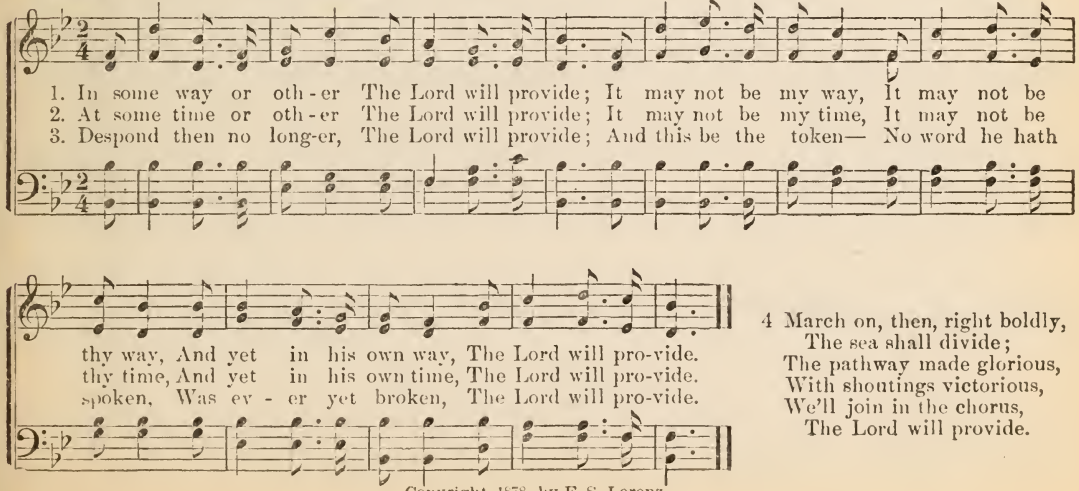


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THE LORD WILL PROVIDE.

MRS. M. A. W. COOK. *"Casting all your care upon Him, for He careth for you."*—1 Peter 5: 7. E. S. LORENZ.

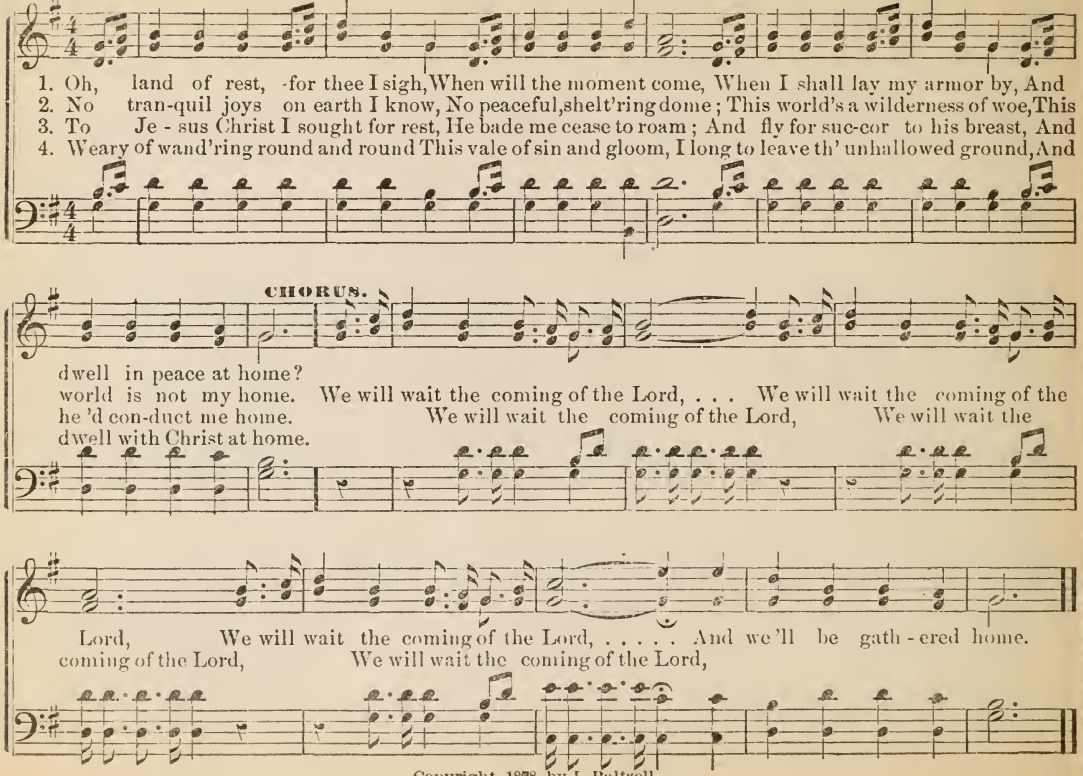


4 March on, then, right boldly,
The sea shall divide;
The pathway made glorious,
With shoutings victorious,
We'll join in the chorus,
The Lord will provide.

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WE'LL AWAIT HIS COMING.

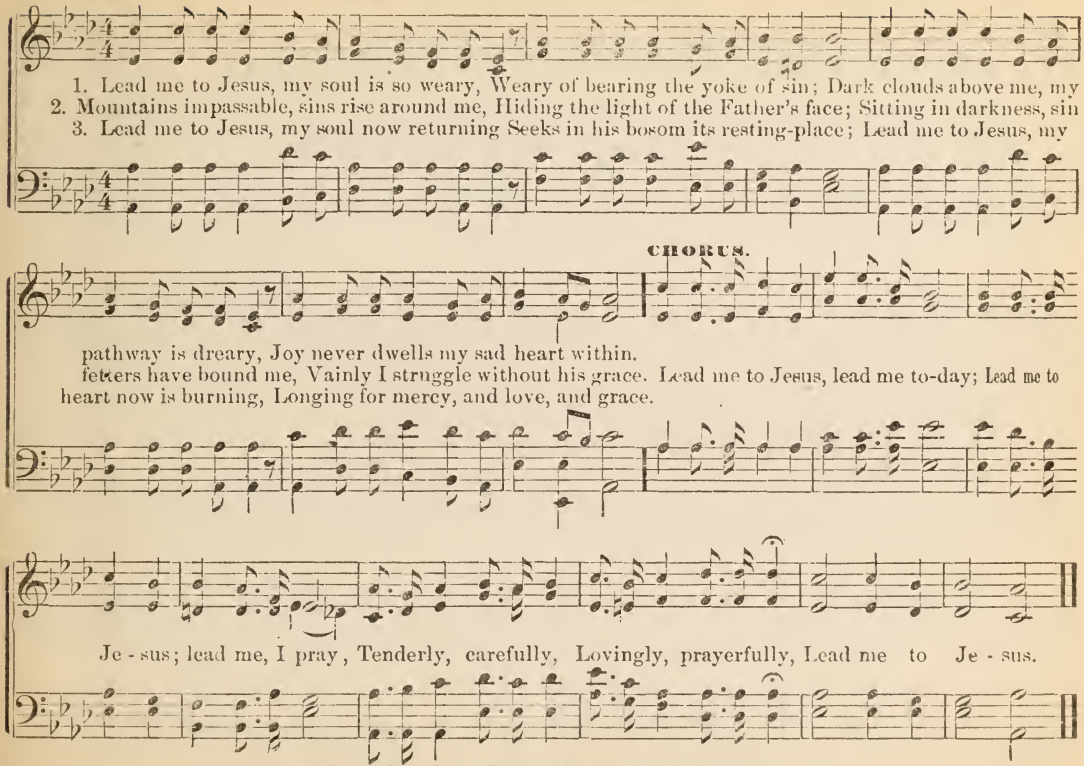
"*For yet a little while he that shall come will come, and will not tarry.*"—Heb. 10: 37. I. B.



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LEAD ME TO JESUS.

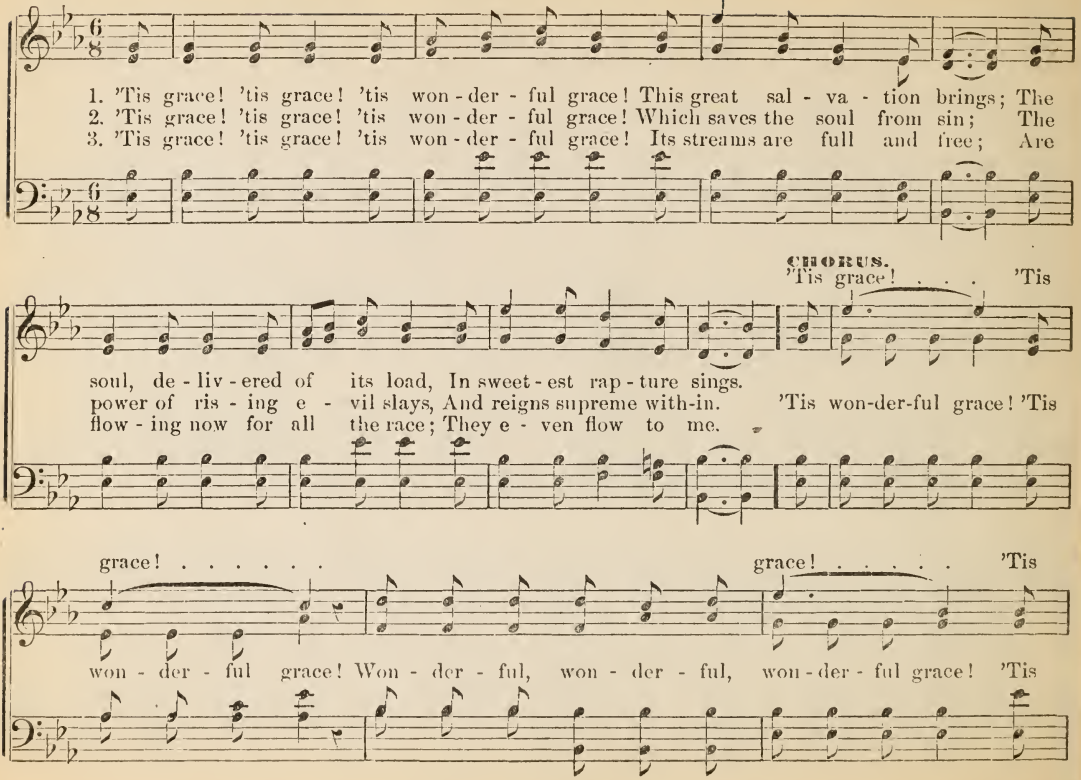
E. D. M. *"And Jesus stood and commanded him to be brought unto him."*—Luke 18 : 40 T. C. O'KANE.



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WONDERFUL GRACE.

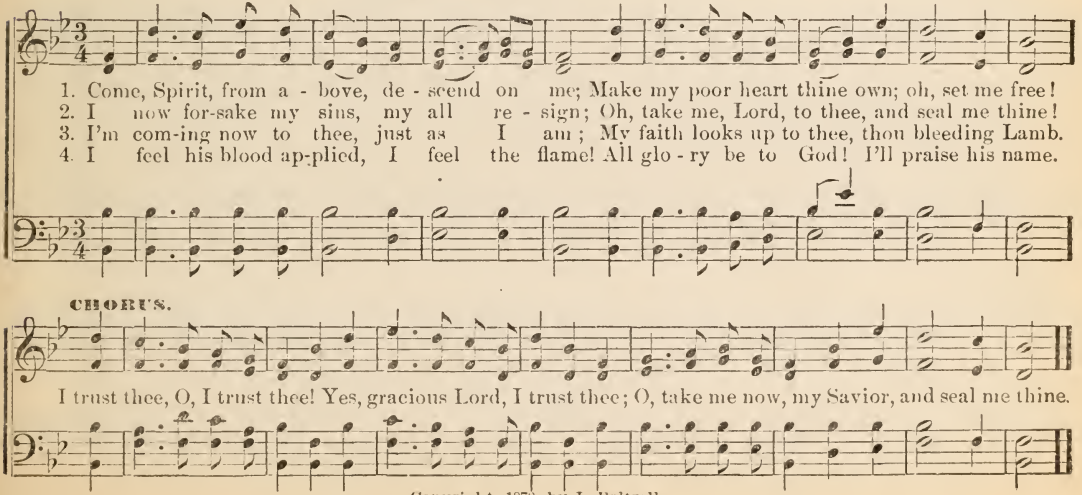
REV. W. H. BURRELL. *"By grace ye are saved."*—Eph. 2 : 5. REV. I. BALTZELL.





I TRUST THEE.

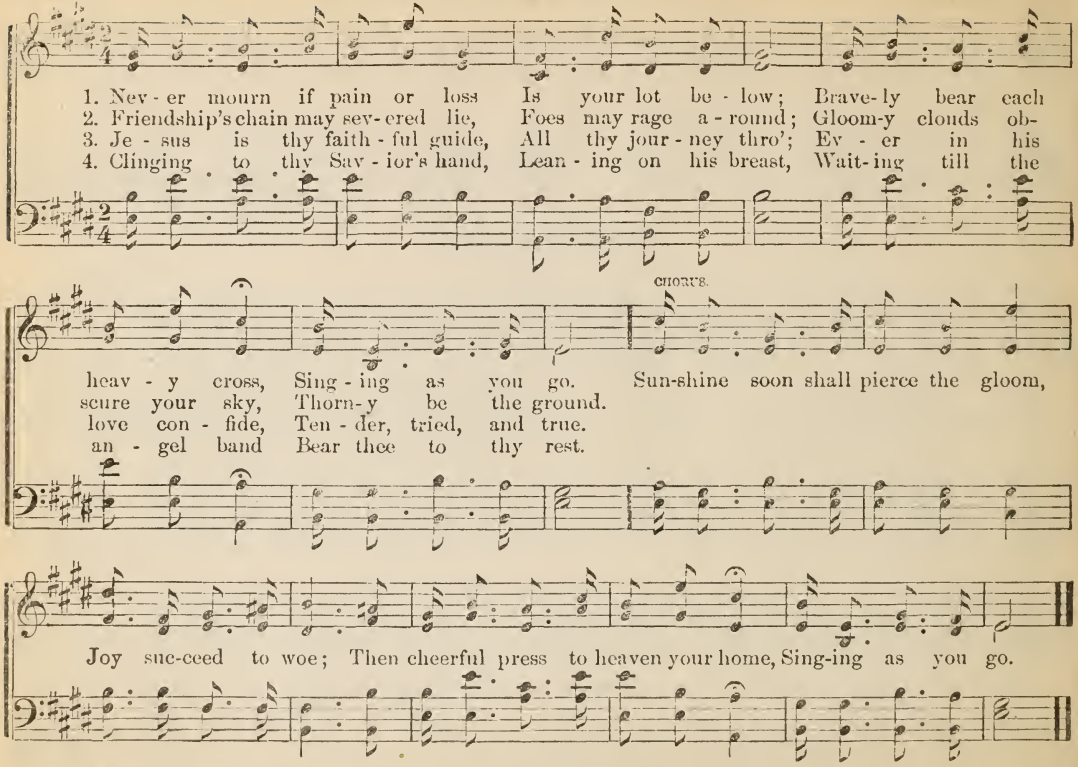
"Blessed is the man that trusteth in him."—Ps. 34 : 8. I. BALTZELL.



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SINGING AS YOU GO

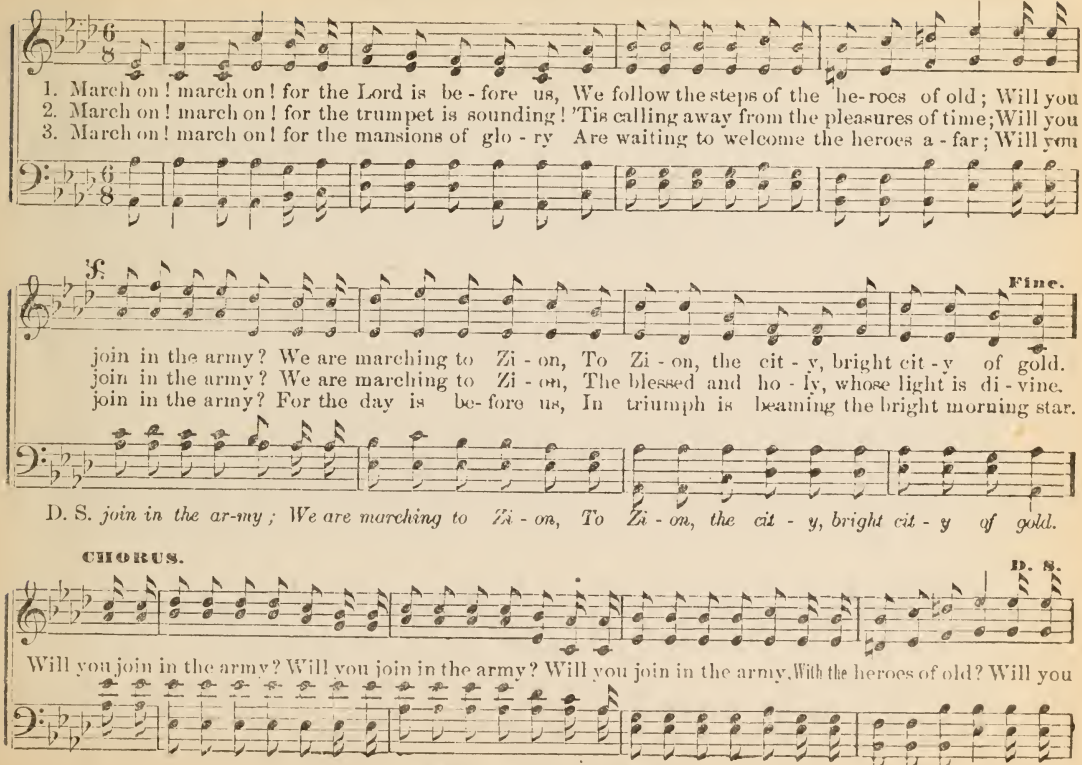
Rev. A. A. G. *Singing with grace in your hearts to the Lord.*—Col. iii: 16. Rev. A. A. Graley.



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WILL YOU JOIN IN THE ARMY?

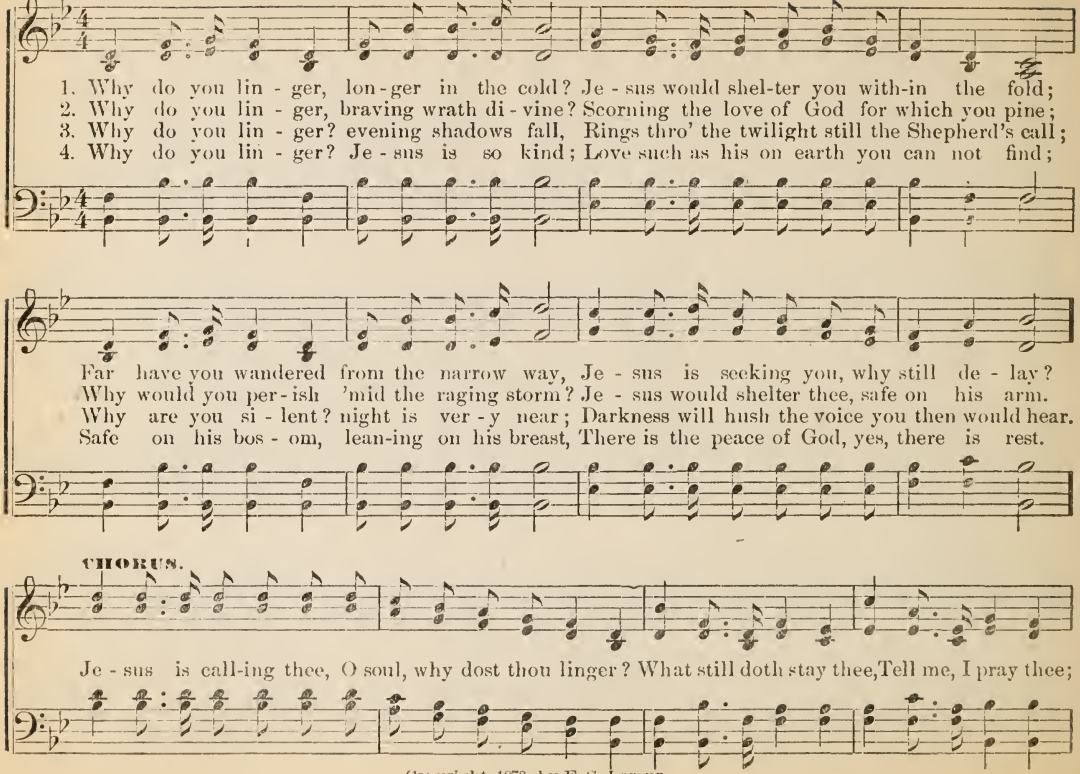
REV. W. O. CUSHING. *"Come thou with us and we will do thee good."*—Num. 10: 29. E. S. LORENZ.



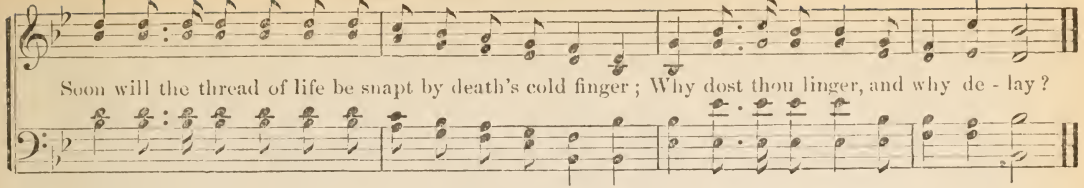
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WHY DO YOU LINGER?

E. D. MUND. "*The Master is come and calleth for thee.*"—John 11: 28. E. S. LORENZ.

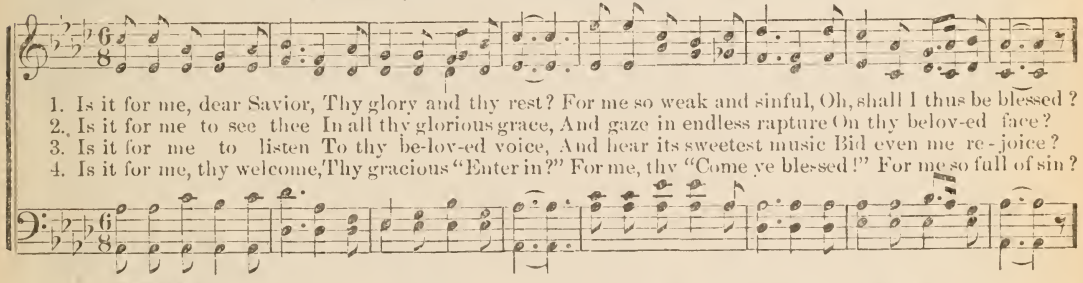


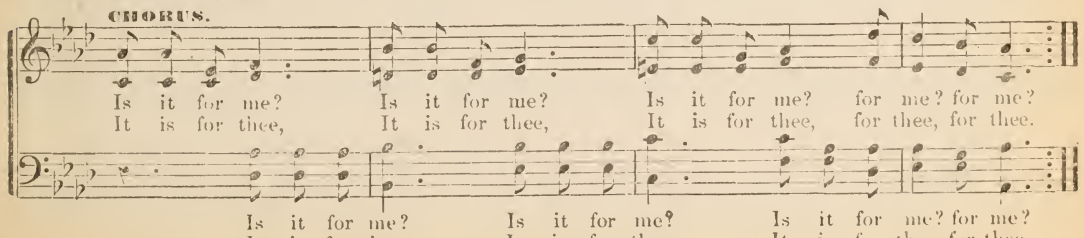
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IS IT FOR ME?

F. R. H. *"I shall be satisfied, when I awake with thy likeness."*—Psa. 17 : 15. E. S. LORENZ.

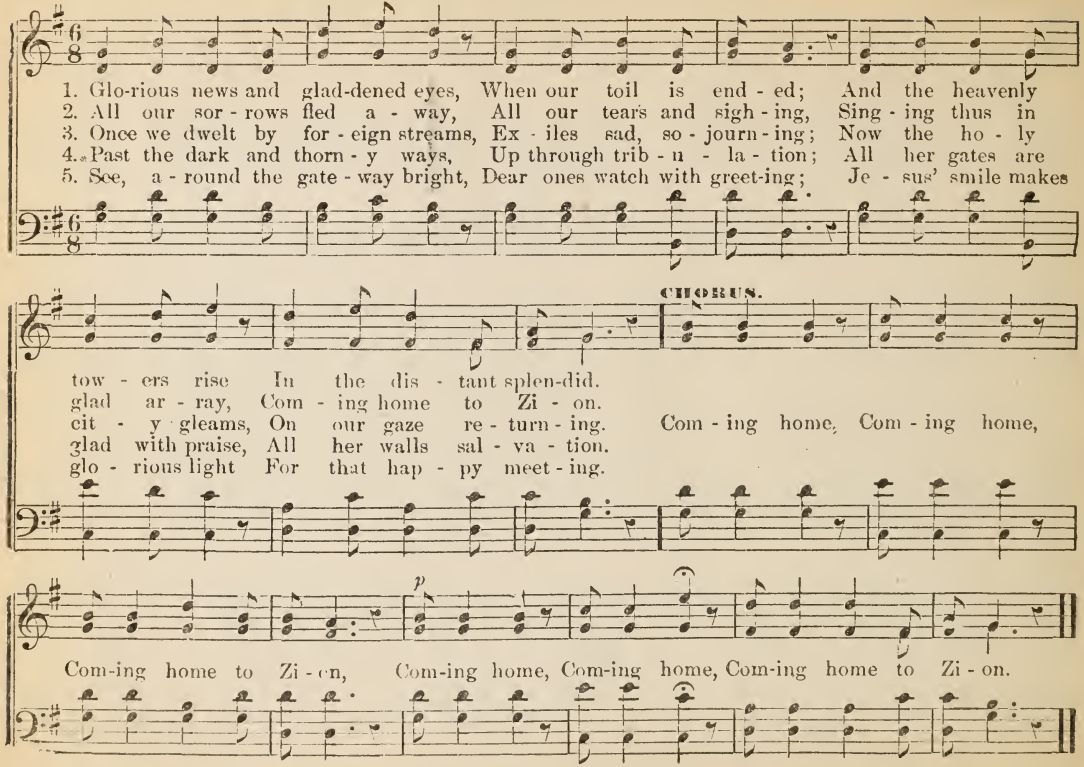




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COMING HOME TO ZION.

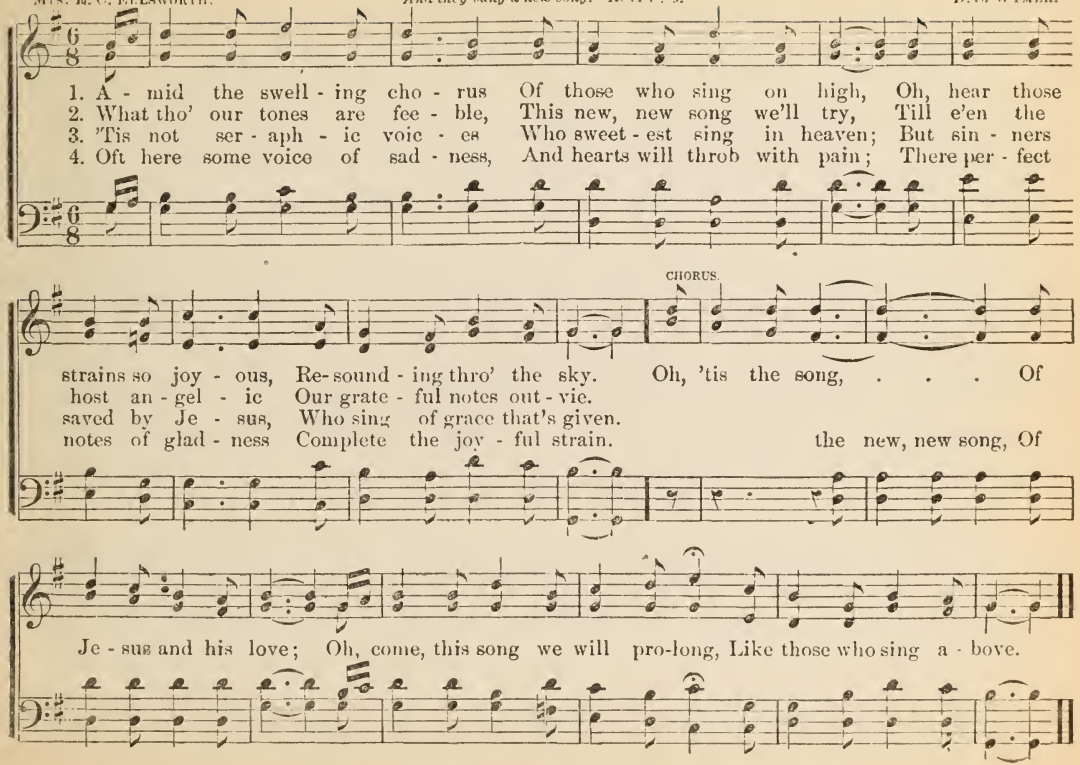
PRISCILLA C. OWENS. *"They declare plainly that they seek a country."*—Heb. 11 : 14. I. BALTZELL.



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THE NEW SONG.

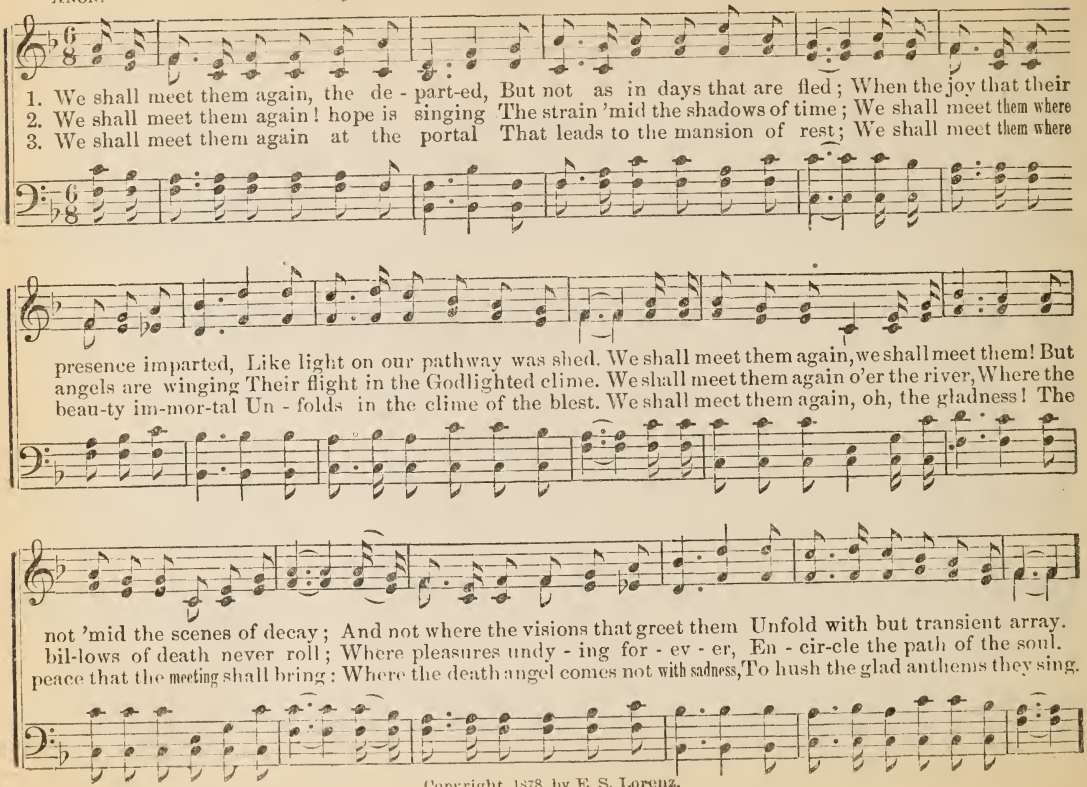
Mrs. E. C. Ellsworth. *And they sung a new song.*—Rev. v: 9. D. S. Wymer.



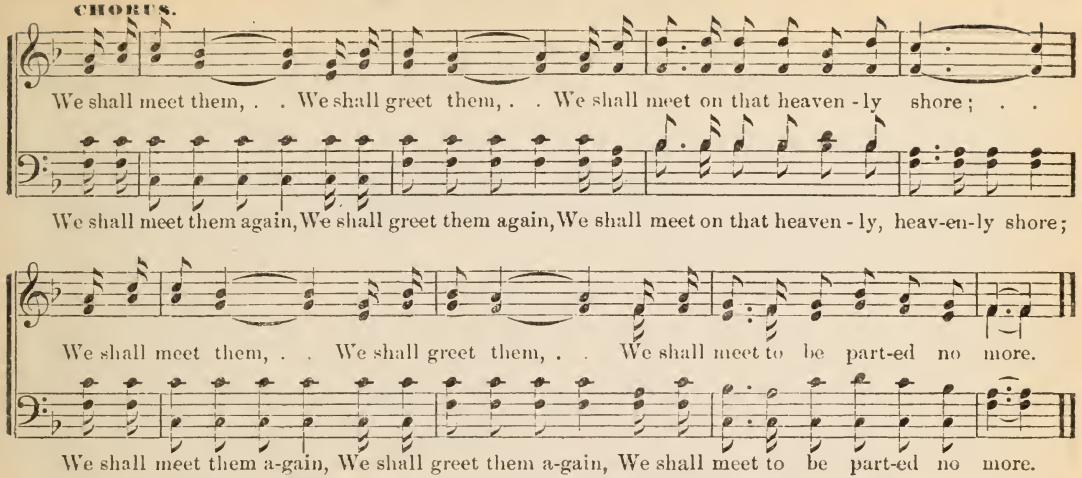
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WE SHALL MEET THEM AGAIN.

ANON. *"The Lord, my God, shall come, and all thy saints with thee."*—Zech. 14: 5. E. S. LORENZ.

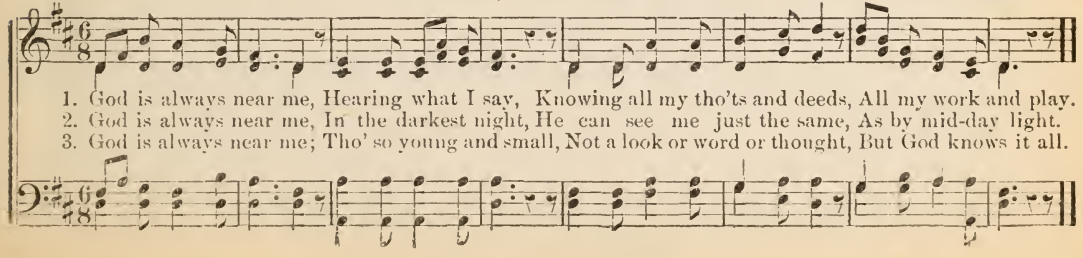


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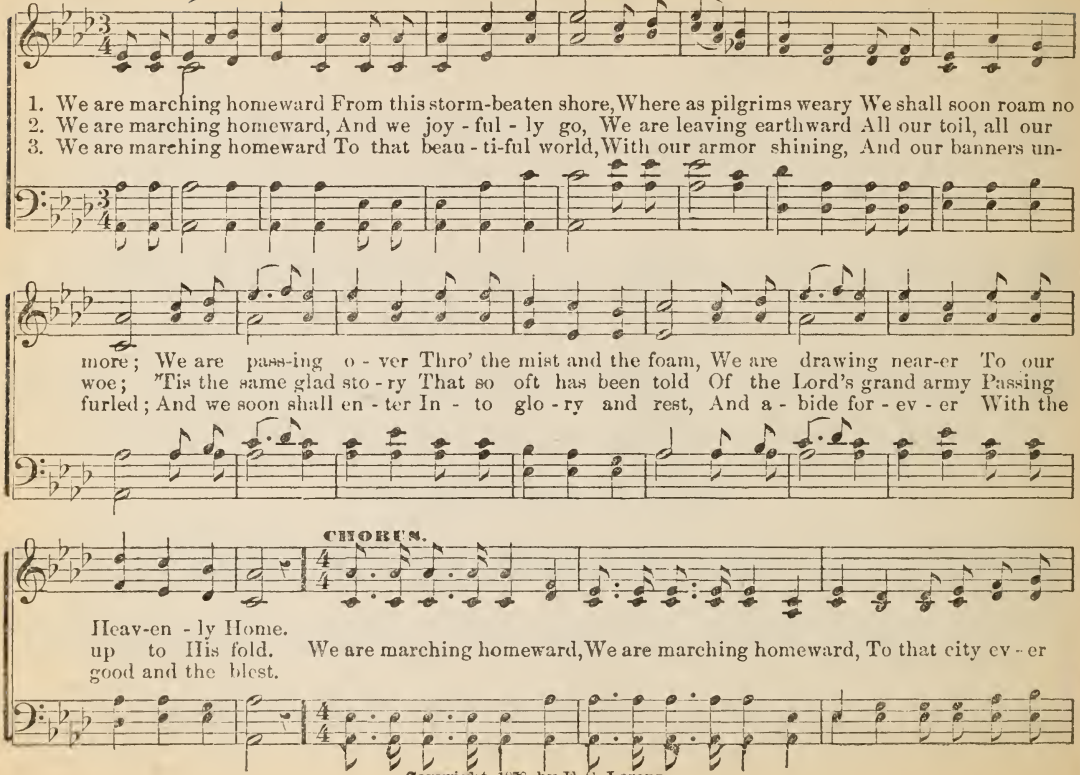
GOD IS ALWAYS NEAR ME.

T. P. "*Thou art near, O Lord.*"—Psa. 119: 151. THEO. PRESSER.

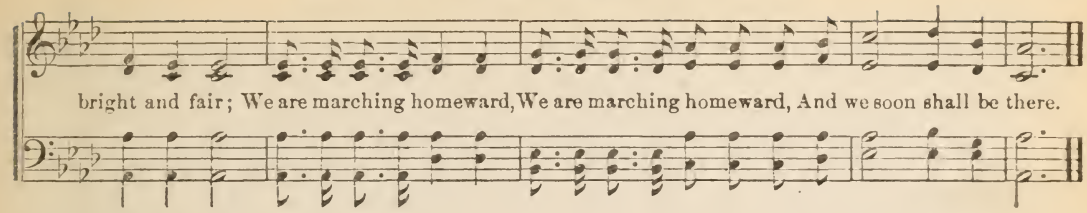


MARCHING HOMEWARD.

E. R. Latta. "*Let us labor therefore to enter into that rest.*"—Heb. 4 : 11. H. H. Shull.

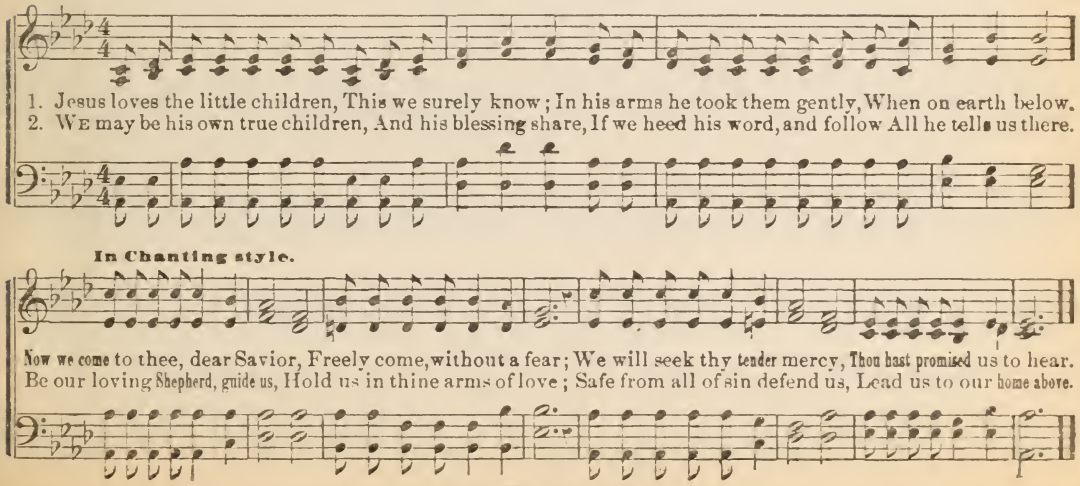


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LOVING JESUS.

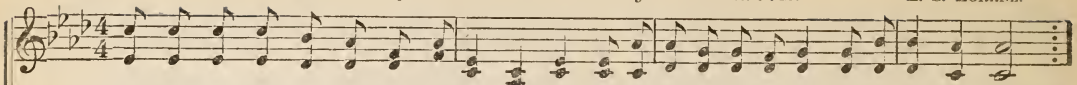
DR. C. R. BLACKALL. *"And he took them up in his arms."*—Mark 10: 16. E. S. LORENZ.



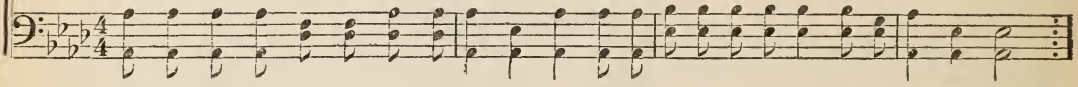
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ANYWHERE WITH JESUS.

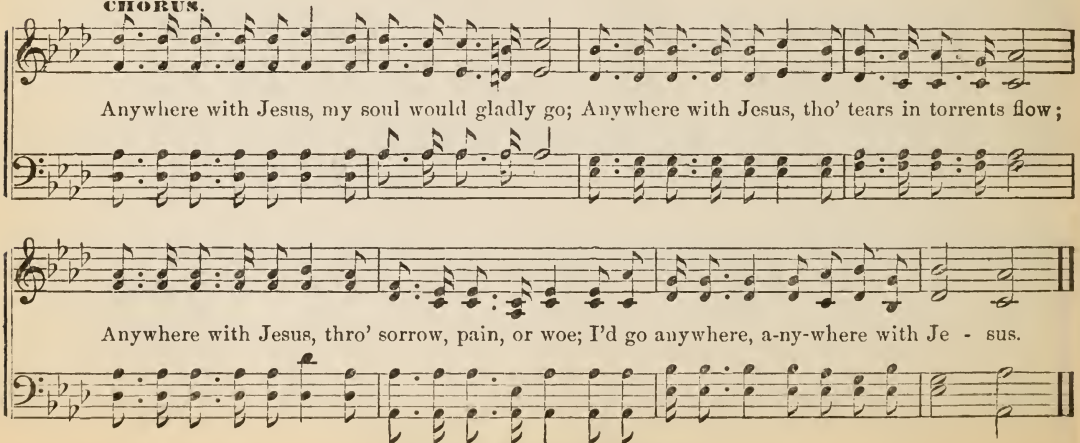
ANON. *"Master, I will follow thee whithersoever thou goest."*—Matt. 8 : 19. E. S. LORENZ.



1. Anywhere with Jesus, says the Christian heart, Let him lead me where he will, so we do not part;
 A - ny-where with Jesus,—in this vale of tears, Ever walking by his side, I've no cause for fears.
2. Anywhere with Jesus, tho' he leadeth me Where the path is rough and long, and I danger see;
 A - ny-where with Je - sus will I glad-ly go, Tho' he taketh from my heart all I love below.
3. A - nywhere with Je - sus, tho' he please to bring Into floods or fiercest flames, into suffering;
 Anywhere with Jesus,—this shall be my hymn, Tho' he bids me work or wait, only bear for him.



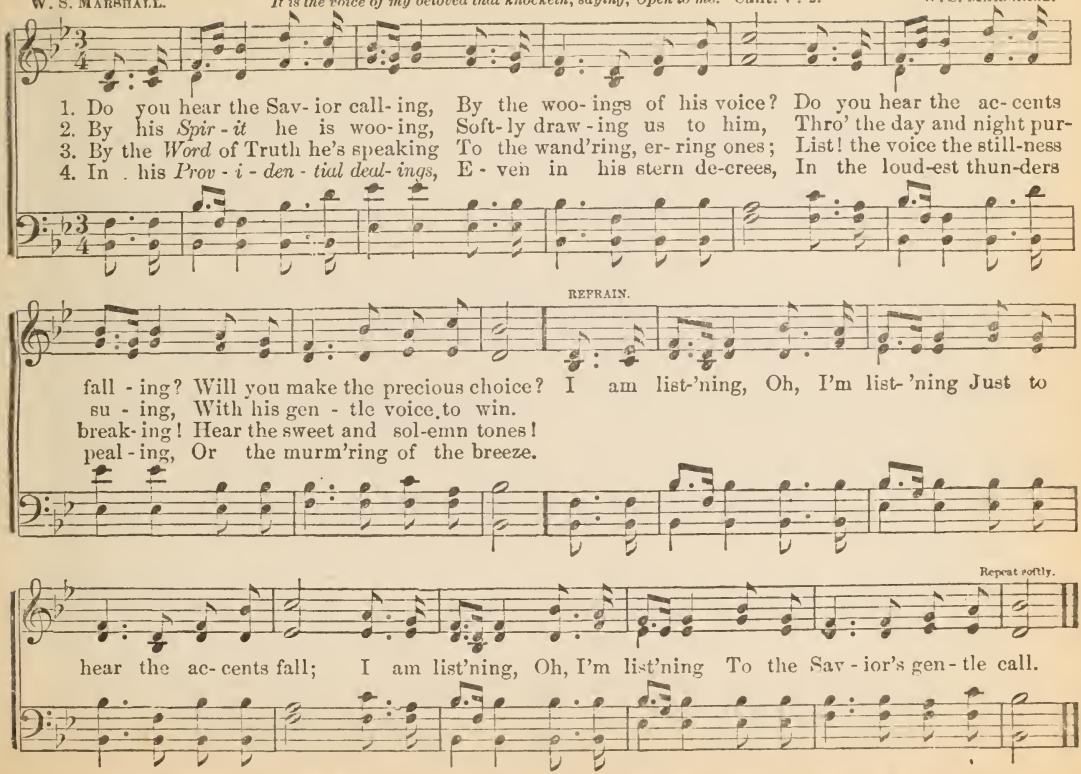
CHORUS.



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I AM LISTENING.

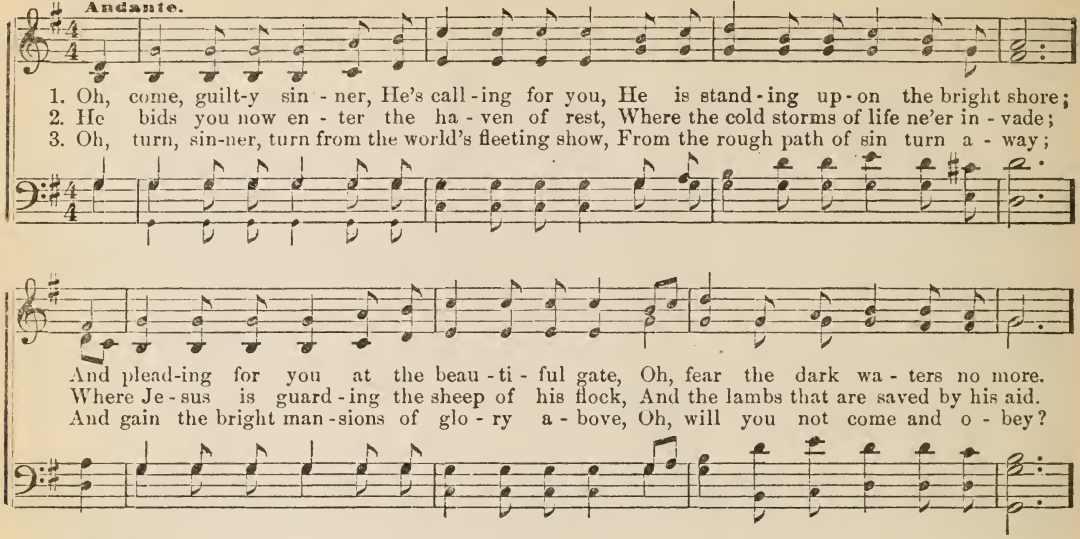
W. S. MARSHALL. *It is the voice of my beloved that knocketh, saying, Open to me.*—Cant. v : 2. W. S. MARSHALL.



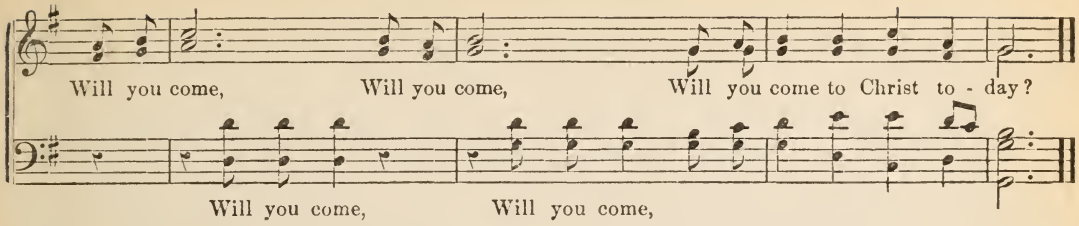
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WILL YOU COME TO CHRIST TO-DAY?

ISAAC M. REGESTER. *"Incline your ear and come unto me."*—Isa. 55: 3. ISAAC M. REGESTER.

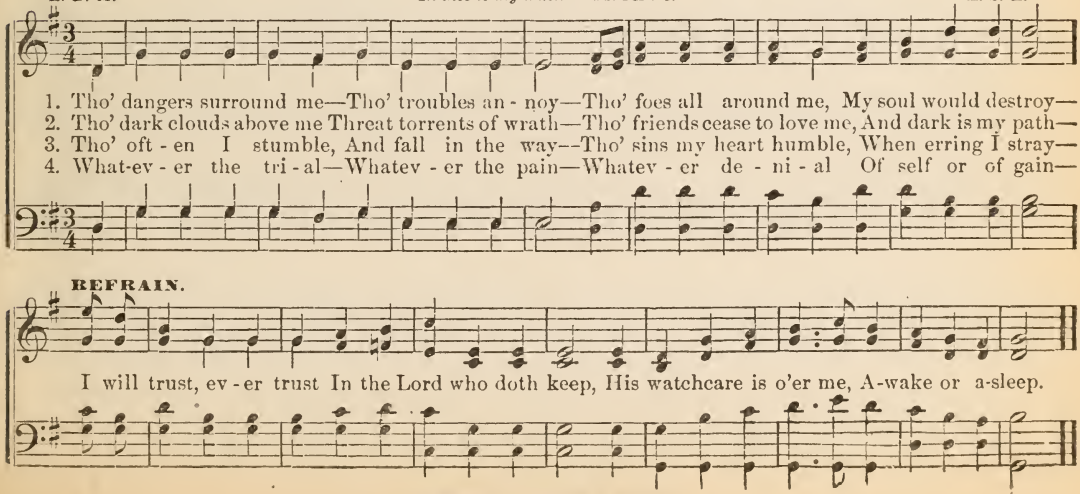


From the "Brilliant," by per.



I WILL TRUST.

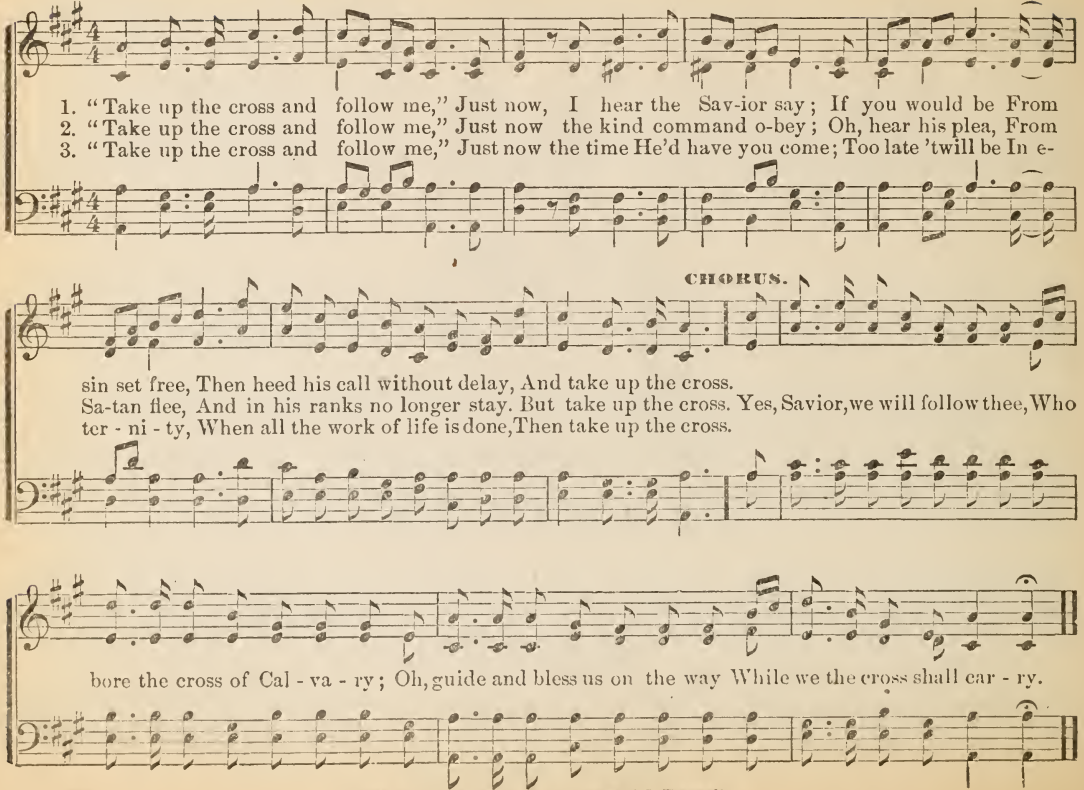
E. D. M. *"In thee is my trust."*—Ps. 141 : 8. E. S. L.



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TAKE UP THE CROSS.

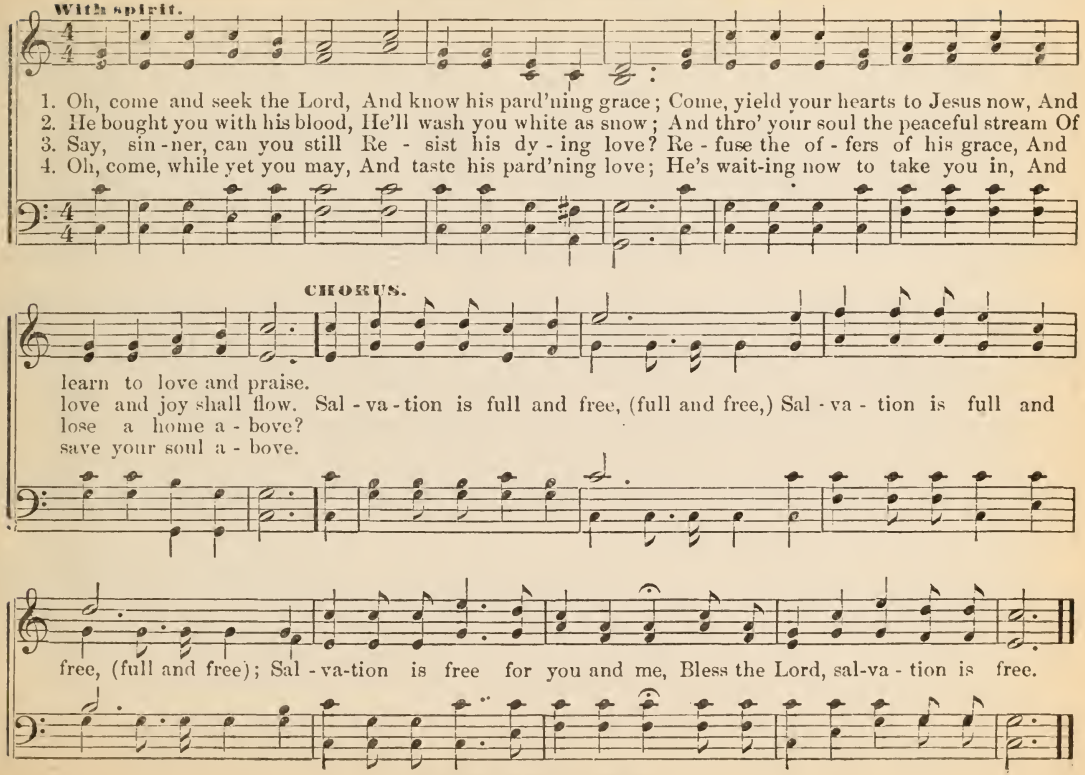
S. C. HANSON. *"Let him deny himself, and take up his cross and follow me."*—Mark 8: 34. DR. O. C. TOBEY.



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SALVATION IS FREE.

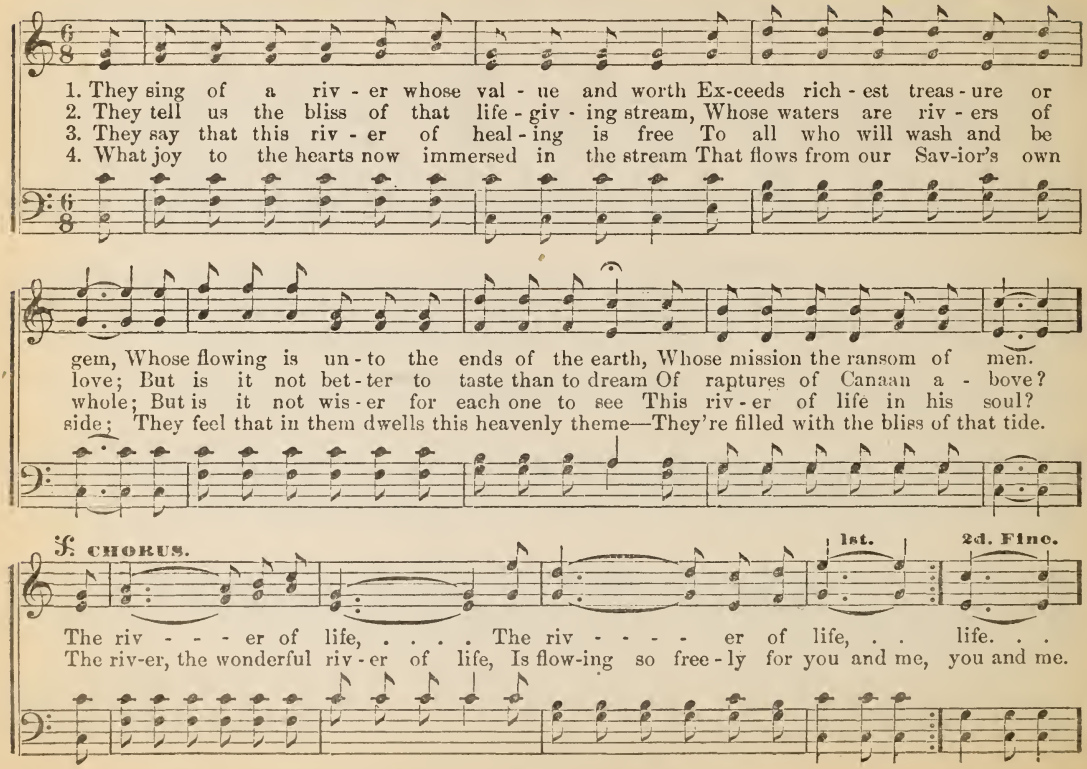
"We trust in the living God, who is the Savior of all men, especially of them that believe."—1 Tim. 4 : 10. I. B.



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THE RIVER OF LIFE.

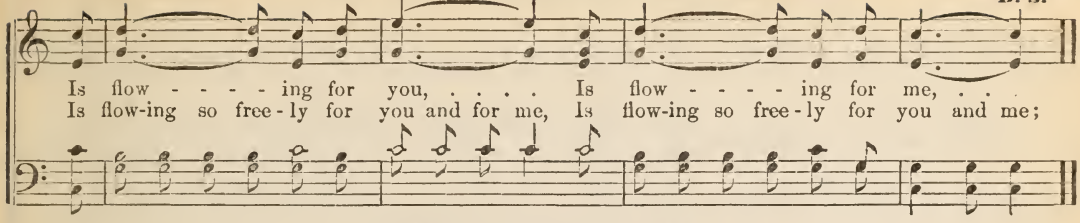
D. N. H. "*And he showed me a pure river of water of life.*"—Rev. 22 · 1. Rev. D. N. Howe.



Arranged from "Gospel Echoes," by permission.

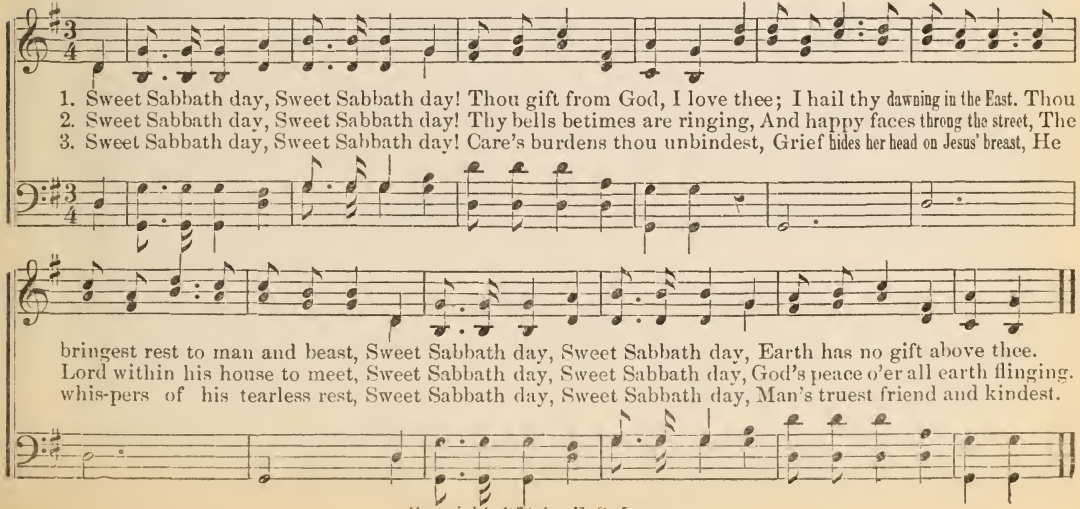
THE RIVER OF LIFE. Concluded.

D. S.



SWEET SABBATH DAY.

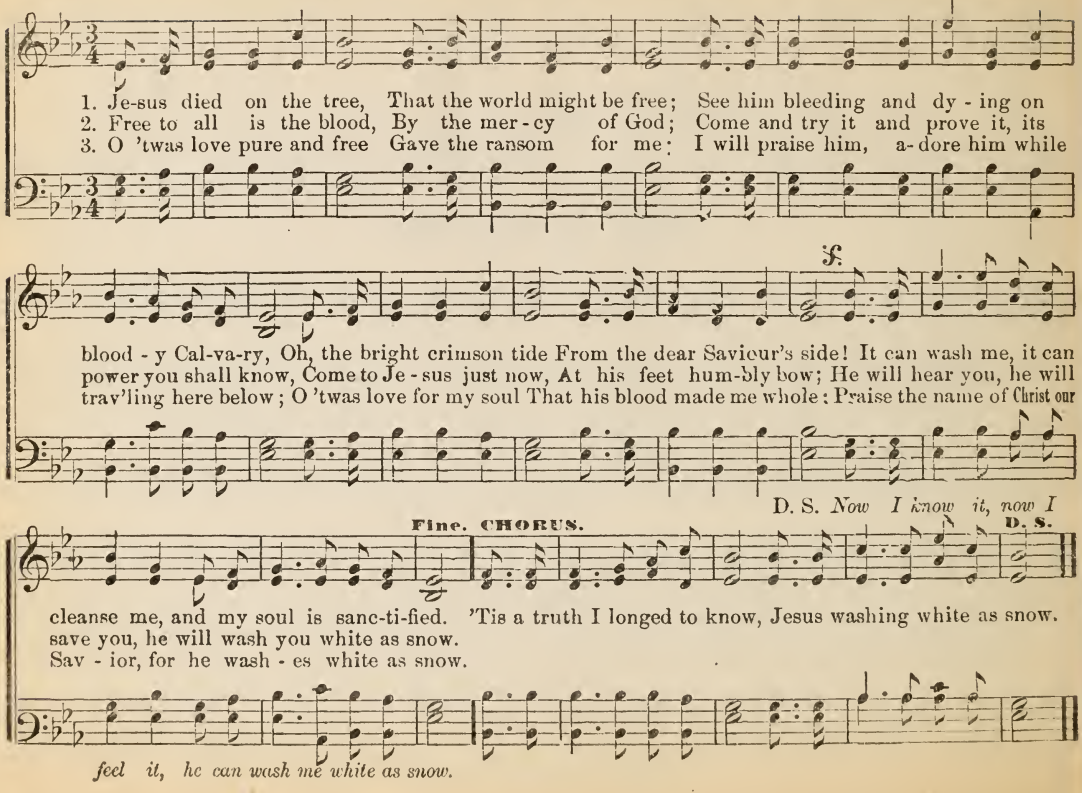
J. E. RANKIN, D. D. *"And call the Sabbath a delight, the holy of the Lord."*—Isa. 58 : 13. GERMAN.



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WHITE AS SNOW.

I. B. *"Though your sins be as scarlet they shall be white as snow."*—Isa. 1: 18. REV. I. BALTZELL.



MY PRECIOUS BIBLE.

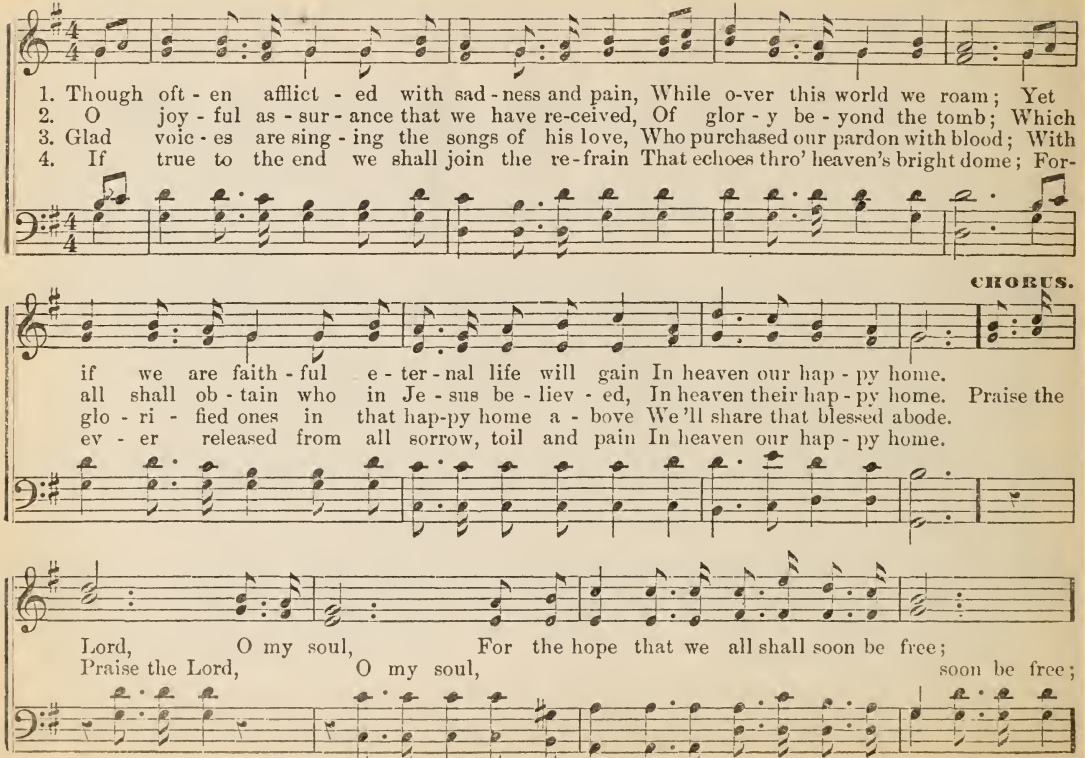
REV. H. B. HARTZLER. *"Thy word is a lamp unto my feet and a light unto my path."*—Psa. 119: 105. E. S. LORENZ.



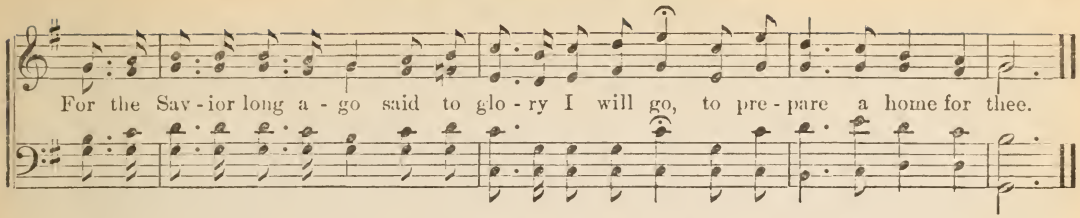
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A PLACE FOR THEE.

J. W. SLAUGHENHAUPT. "*I go to prepare a place for you.*"—John 14: 2. S. M. LUTZ.

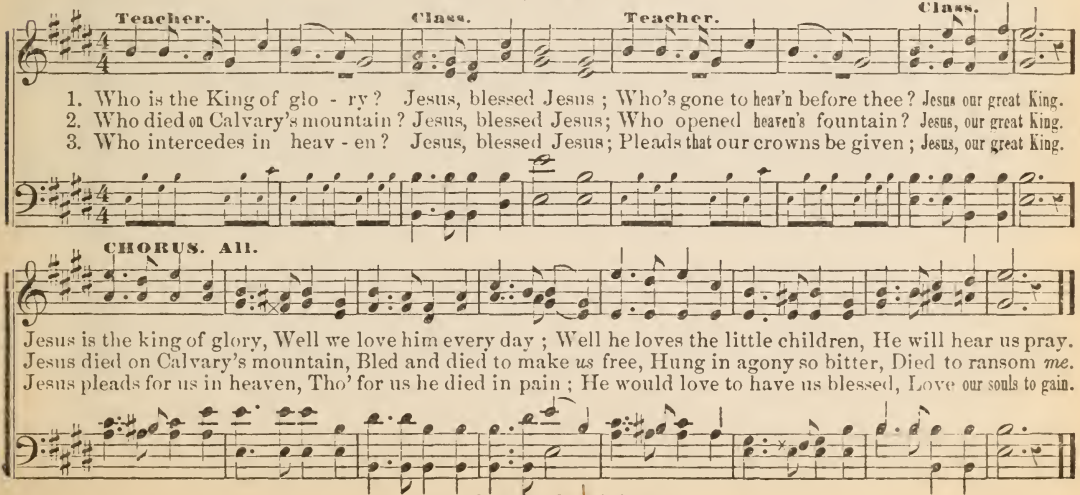


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JESUS IS ALL IN ALL.

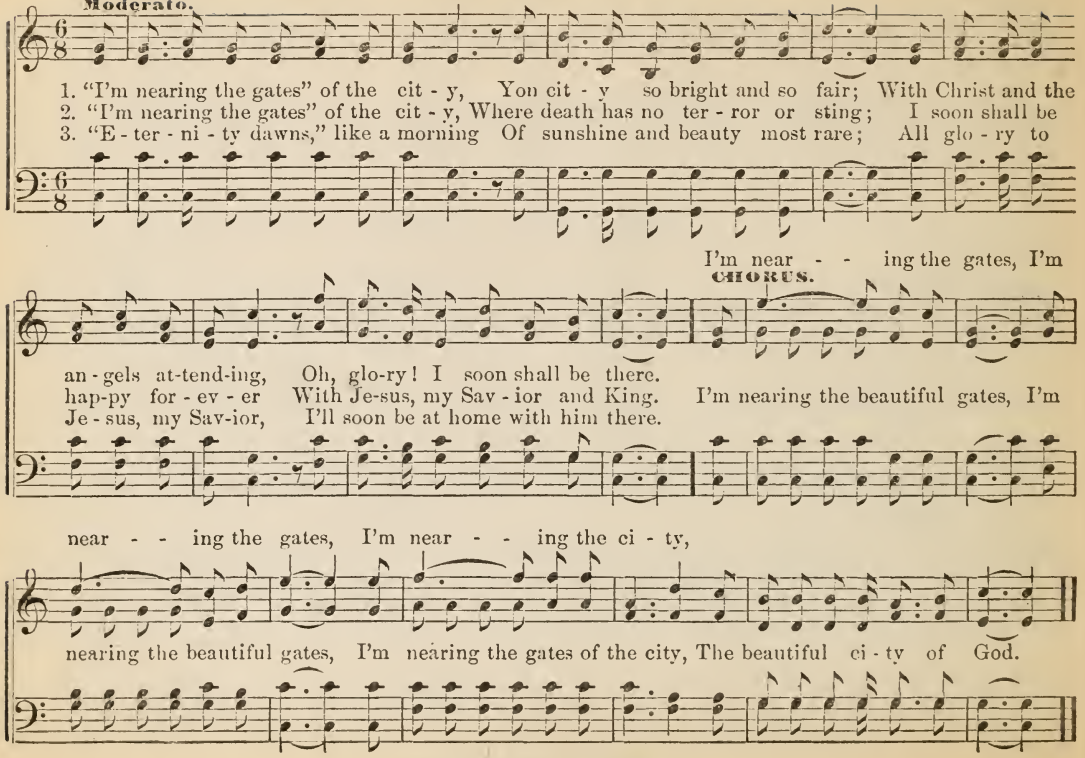
C. H. G. *"But Christ is all, and in all."*—Col. 3 : 11. CHAS. H. GABRIEL.



From "Gospel Echoes," by per.

"I'M NEARING THE GATES."

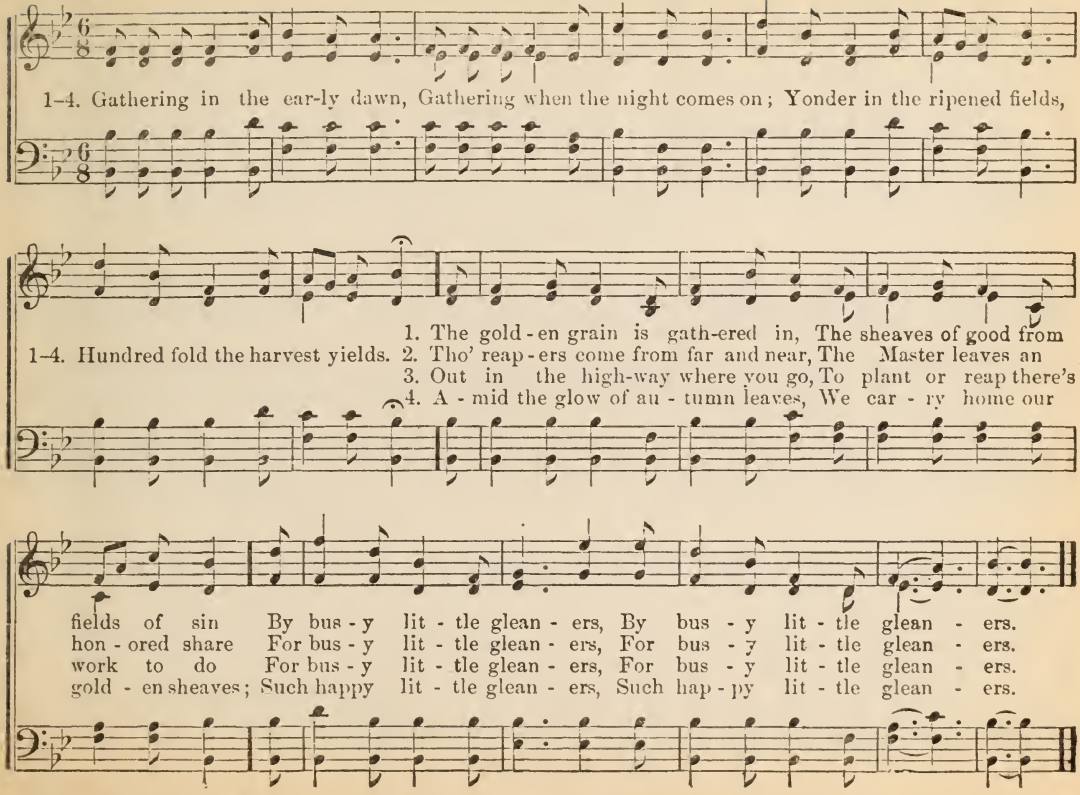
I. B. Dying words of Rev. Dr. Eddy, of the M. E. Church. I. BALTZELL.



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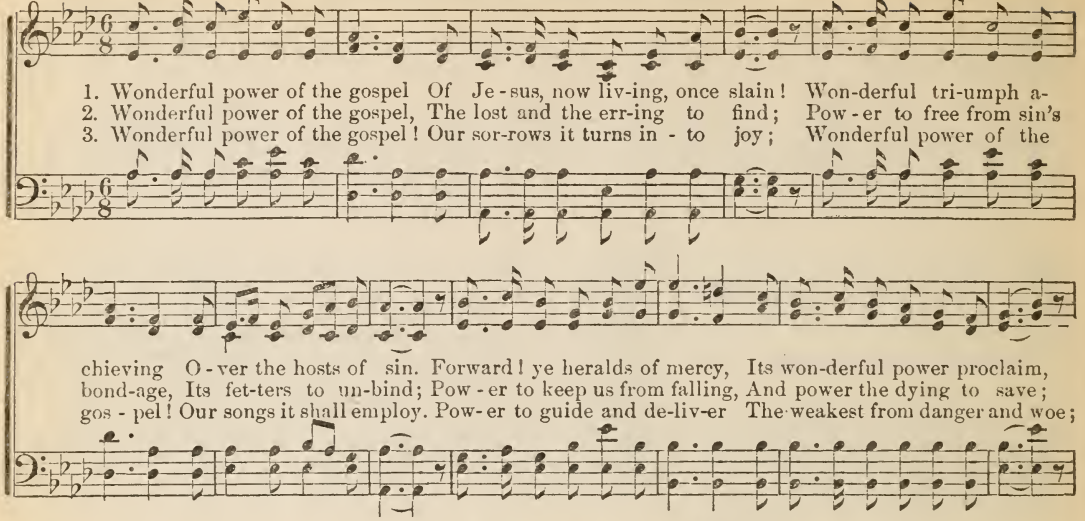
BUSY LITTLE GLEANERS.

J. H. K. "*Go ye therefore in the highways.*"—Matt. 22: 9. J. H. KURZENKNABE.

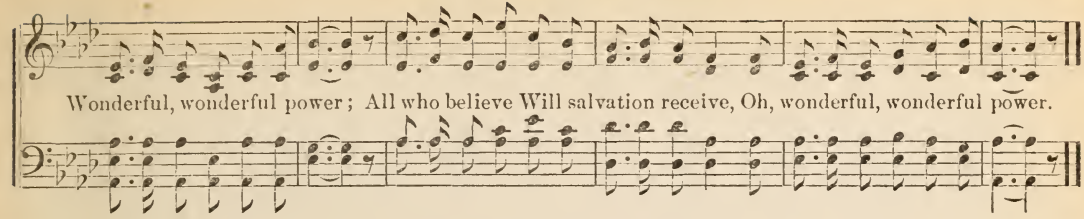


WONDERFUL POWER OF THE GOSPEL.

REV. J. B. ATCHINSON. *"It is the power of God unto salvation to every one that believeth."*—Rom. 1: 16. E. S. LORENZ.

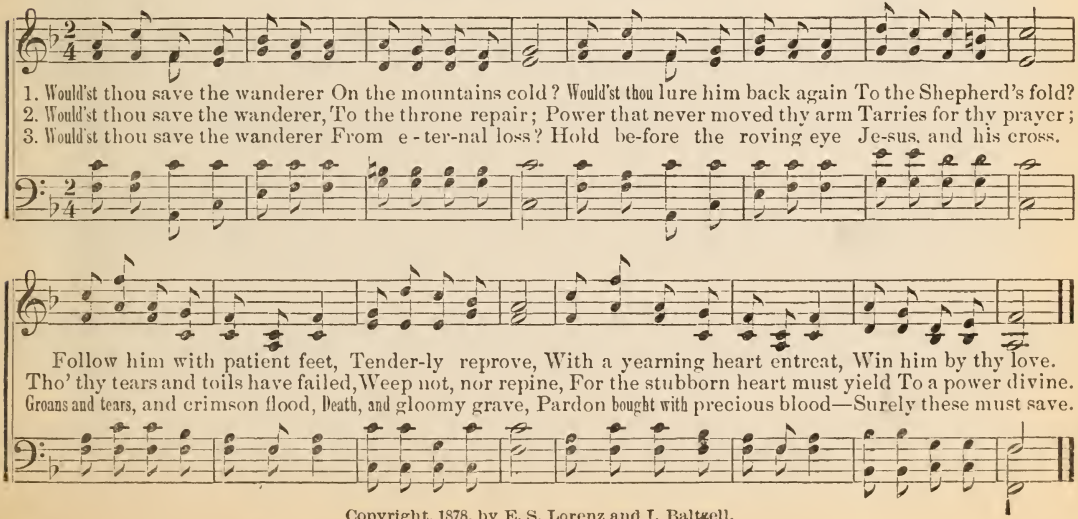


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THE WORK OF LOVE.

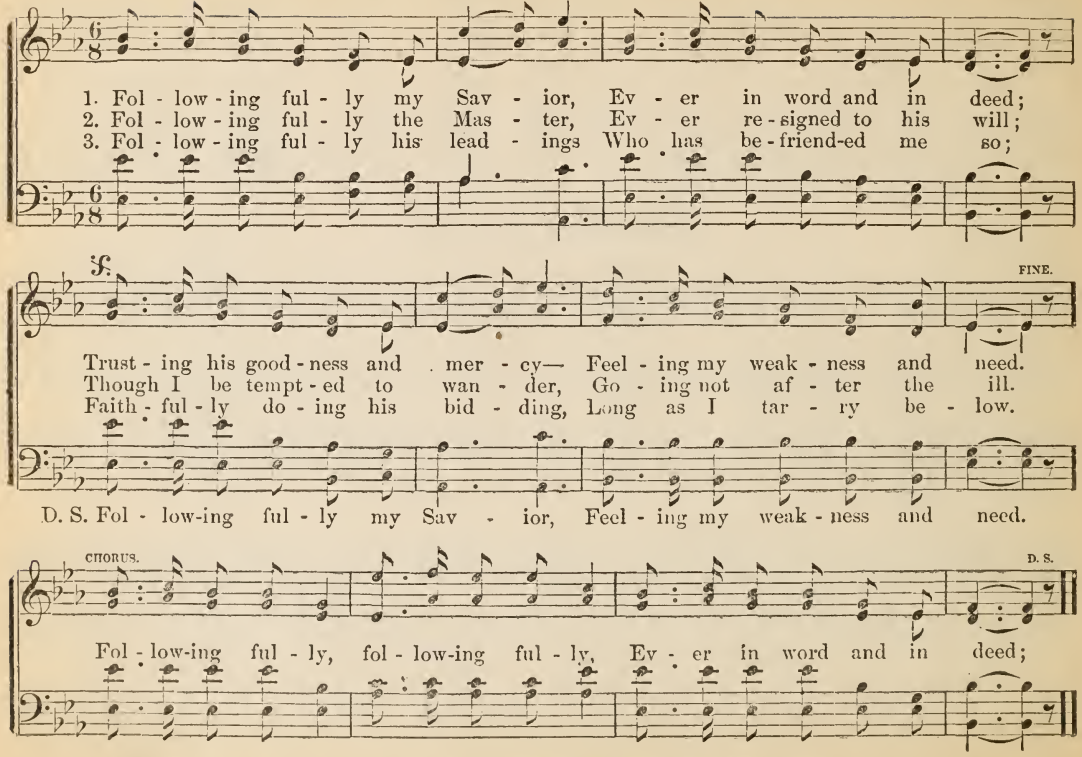
A. A. G. REV. A. A. GRALEY.



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FOLLOWING FULLY.

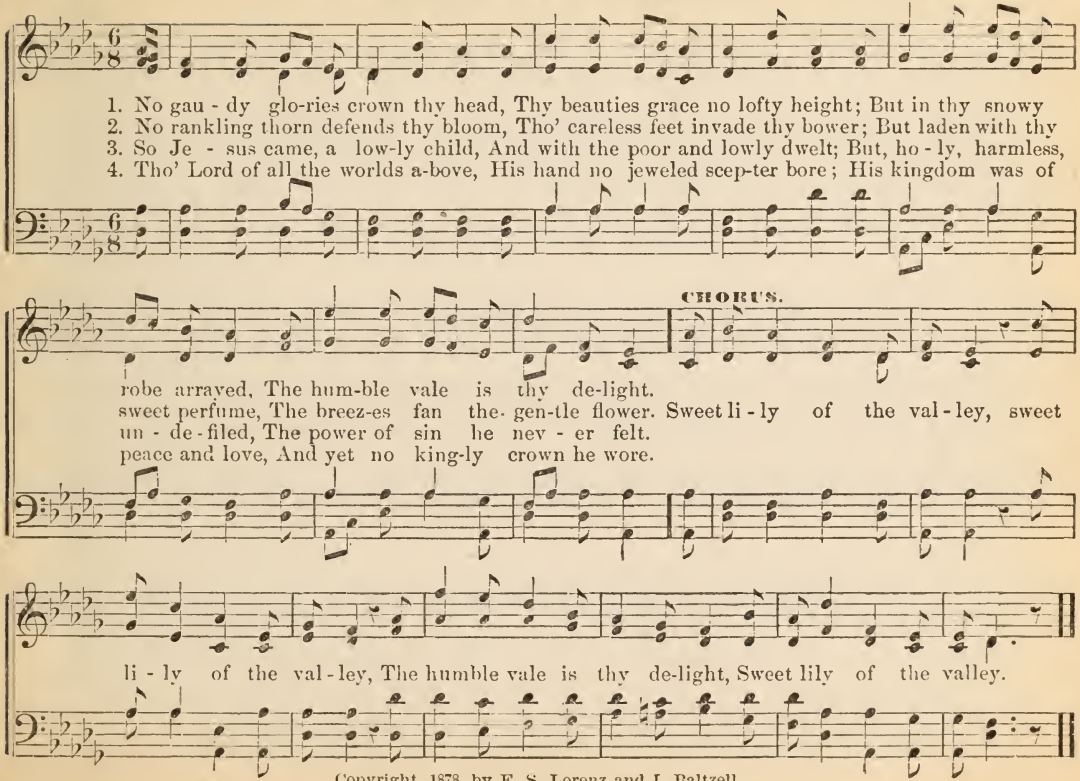
E. R. LATTA. *They forsook all and followed him.*—Luke v : 11. Rev. I. BALTZELL.



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THE LILY OF THE VALLEY.

A. A. G. *"I am the rose of Sharon and the lily of the valleys."*—Cant. 2 : 1. REV. A. A. GRALEY.

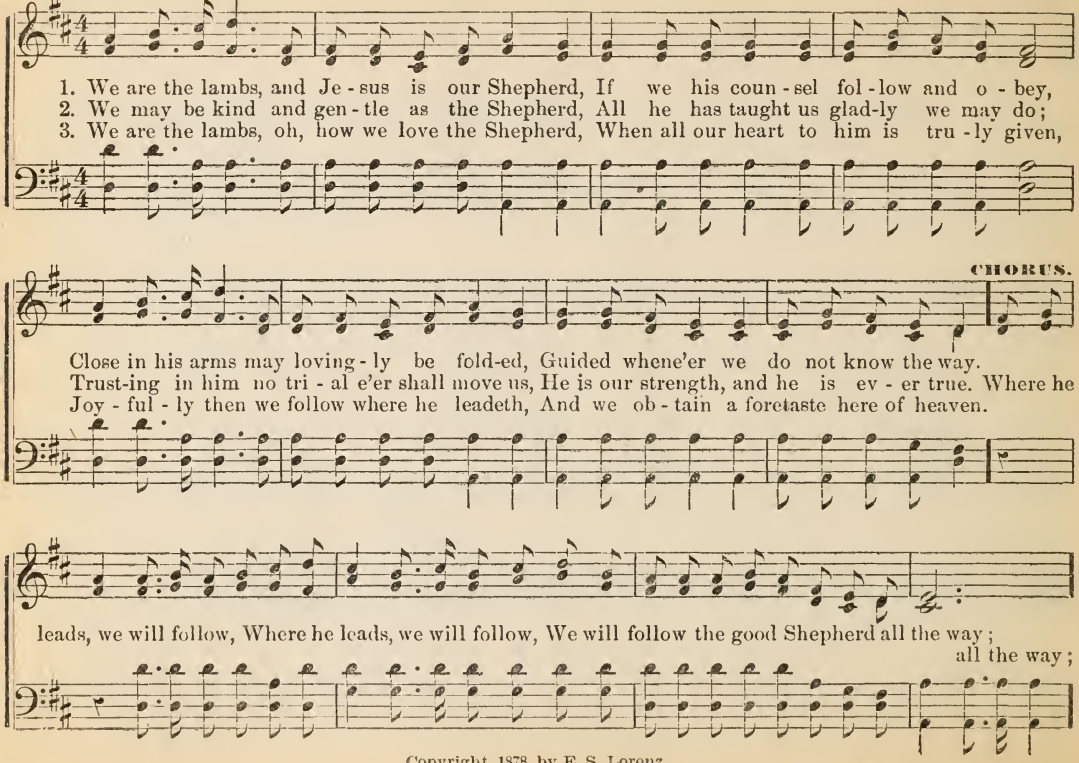


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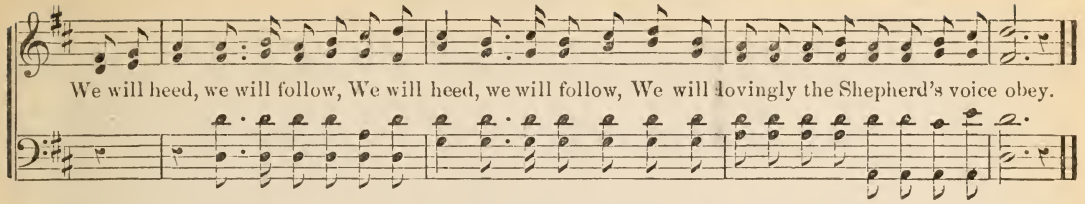
LAMBS OF JESUS.

"He shall feed his flock like a shepherd: he shall gather the lambs with his arm."—Isa. 40: 11.

DR. C. R. BLACKALL. E. S. LORENZ.



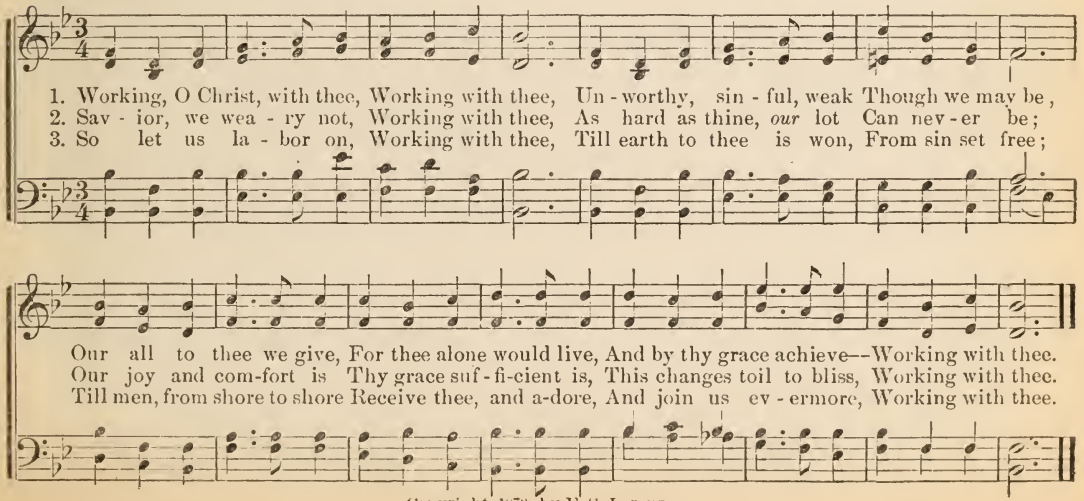
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WORKING WITH THEE.

"And they went forth, and preached every-where, the Lord working with them."—Mark 16: 20.

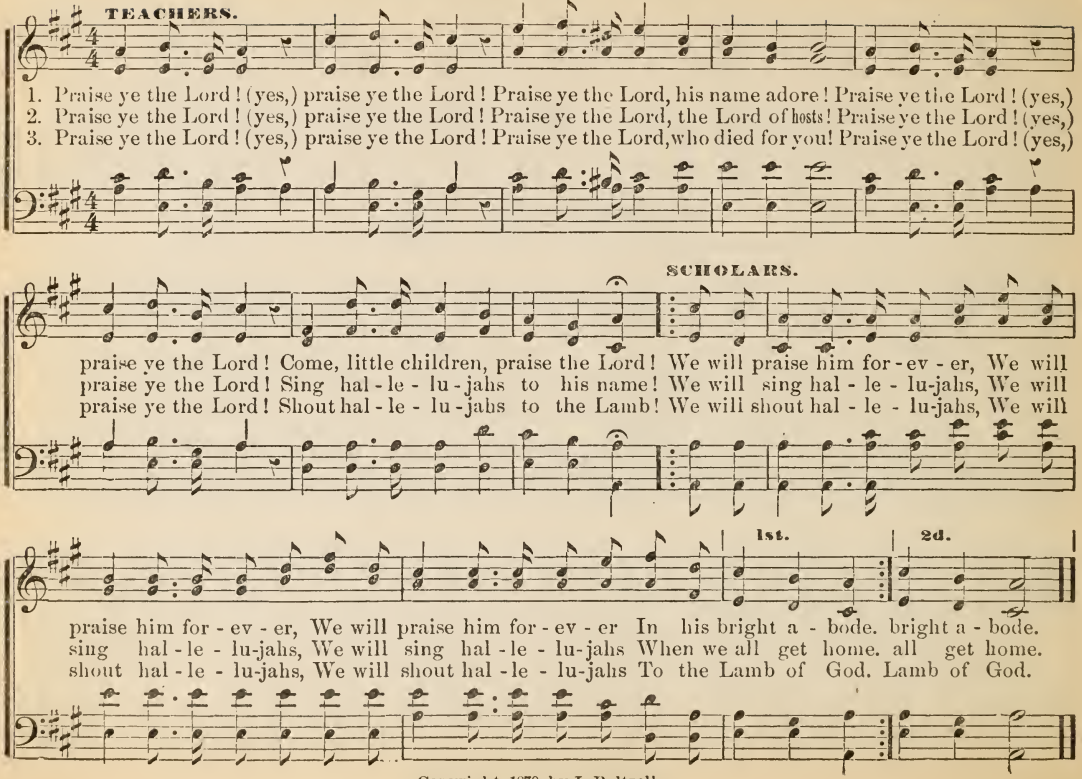
MRS. HELEN BROWN. E. S. LORENZ.



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PRAISE YE THE LORD.

I. B. *"Enter in his courts with praise."*—Psa. 100: 4. Rev. I. Baltzell.



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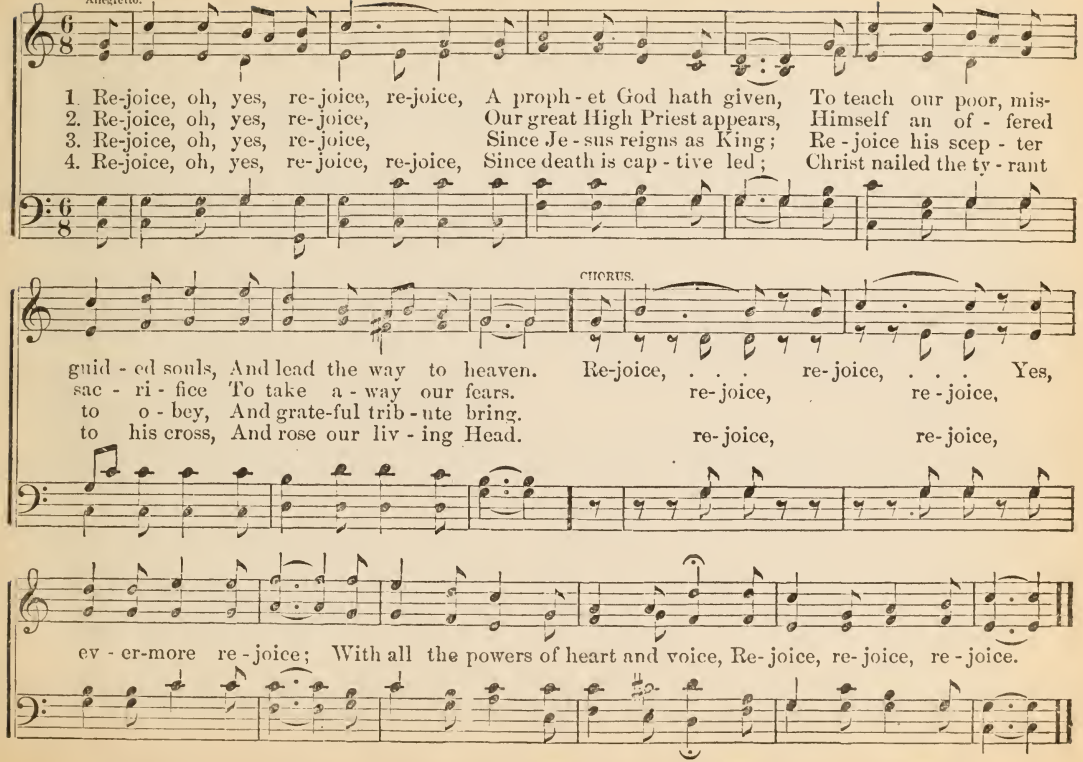
REJOICE EVERMORE.

Mrs. E. C. Ellsworth.

Allegretto.

Rejoice evermore.—1 Thess. v. 16.

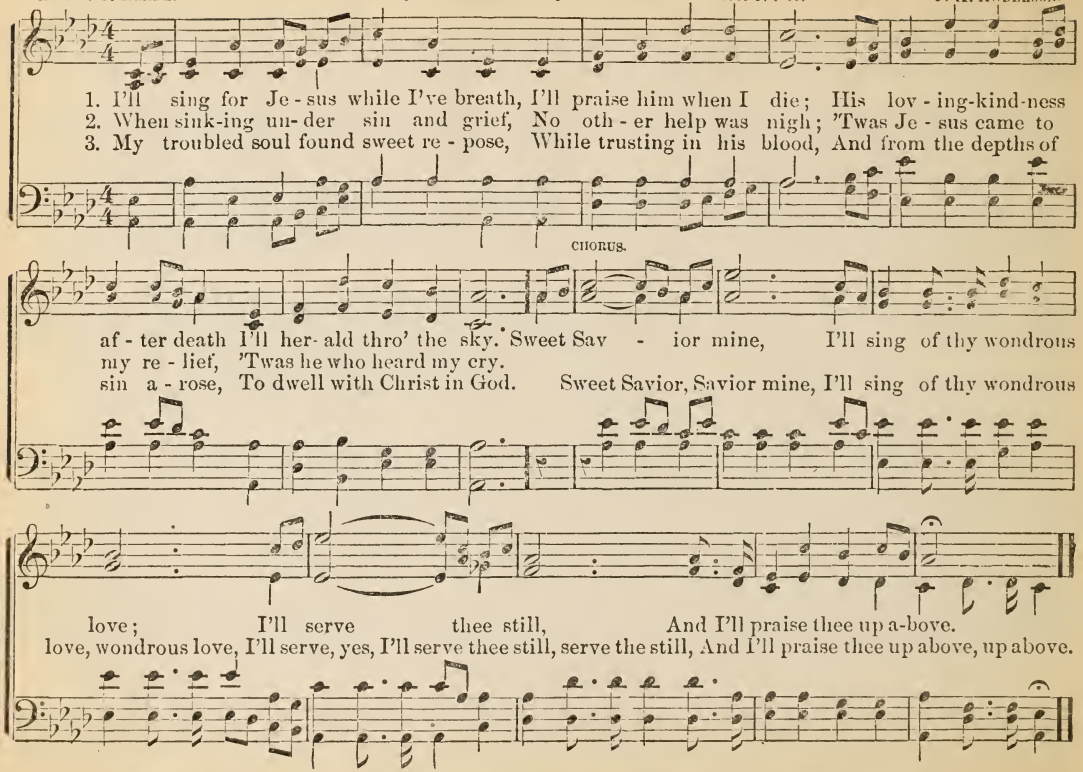
T. Martin Towne.



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I'LL SING FOR JESUS.

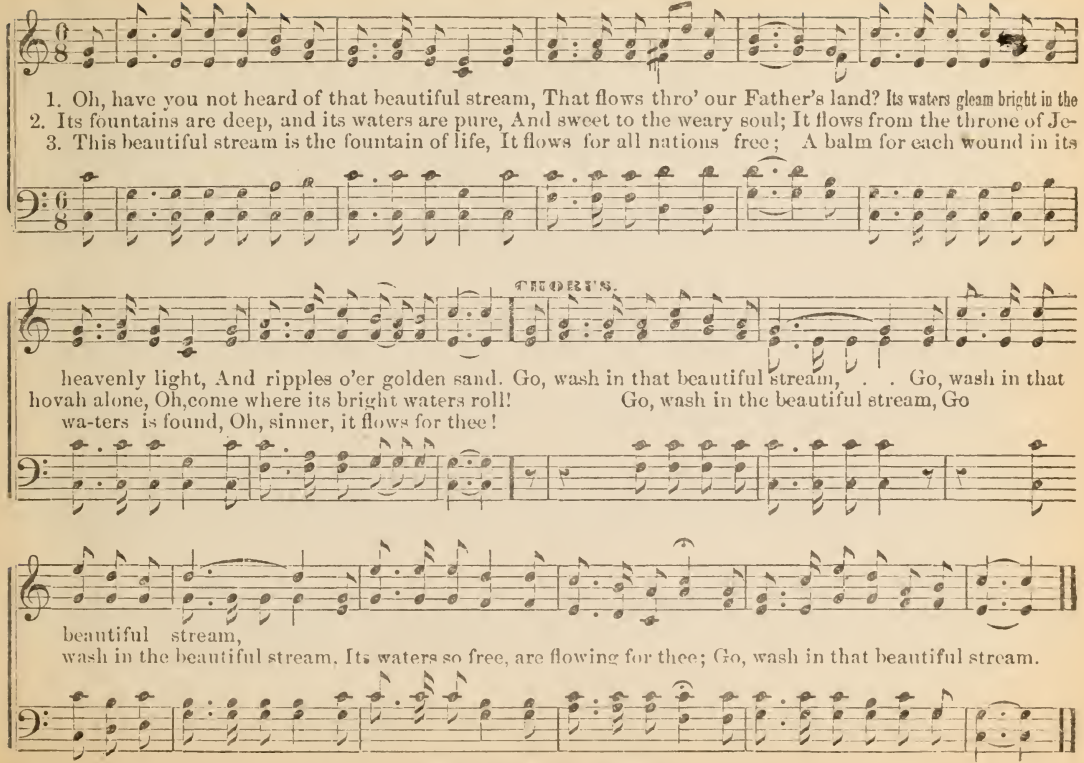
Rev. T. C. Reade. ——*to whom be praise and dominion forever and ever.*—1 Peter iv: 11. J. H. Anderson.



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GO, WASH IN THE STREAM.

R. TORRY, JR. *"A fountain opened for sin."*—Zech. 13 : 1. I. B.



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MY MISSION FIELD.

REV. W. O. CUSHING. *"The Lord alone did lead him."*—Deut. 32 : 12. E. S. LORENZ.

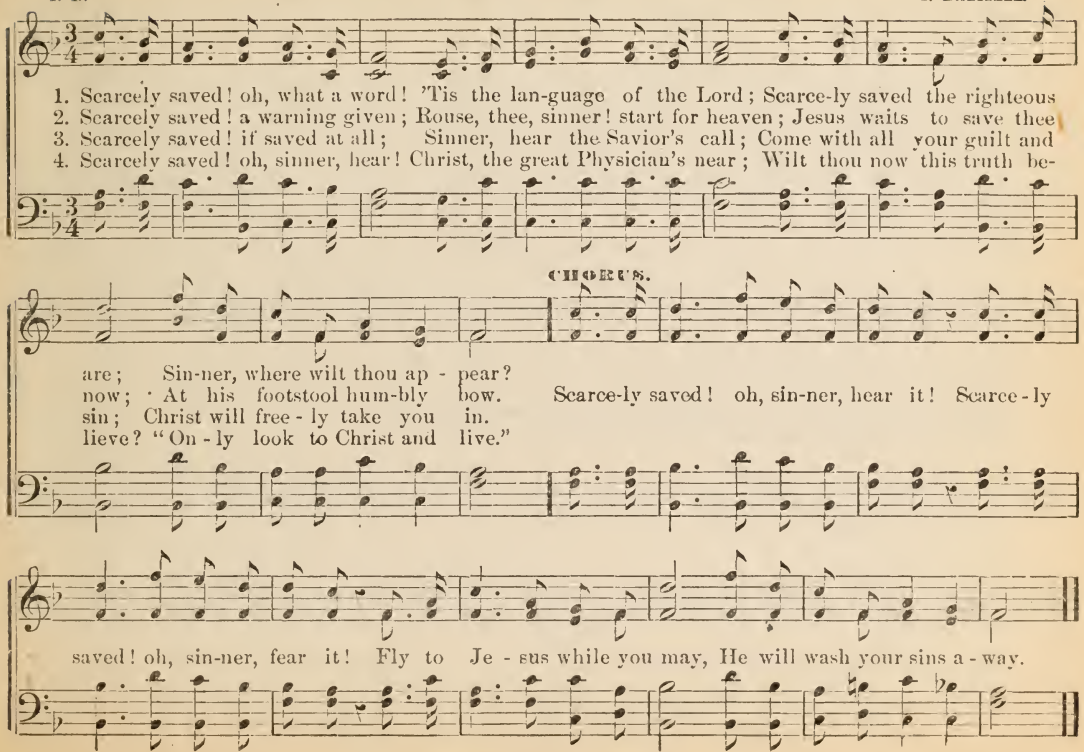


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SCARCELY SAVED!

"And if the righteous scarcely be saved, where shall the ungodly and sinner appear?"—1 Peter 4 : 18.

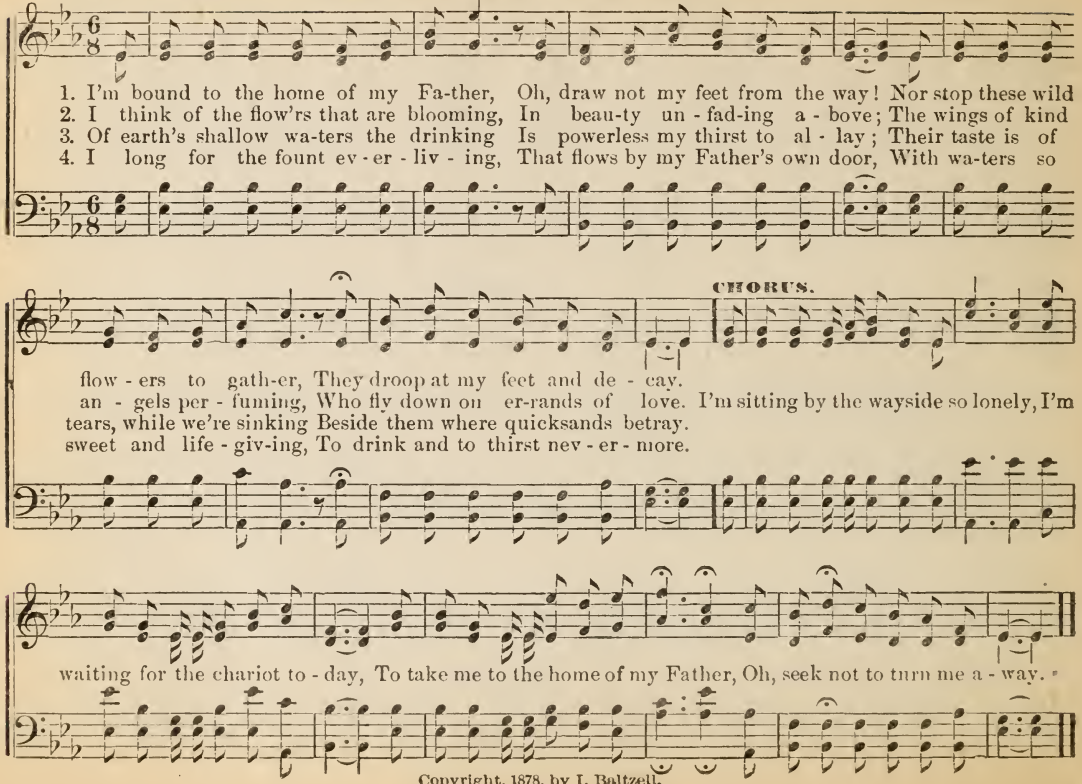
I. B. I. BALTZELL.



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WAITING FOR THE CHARIOT.

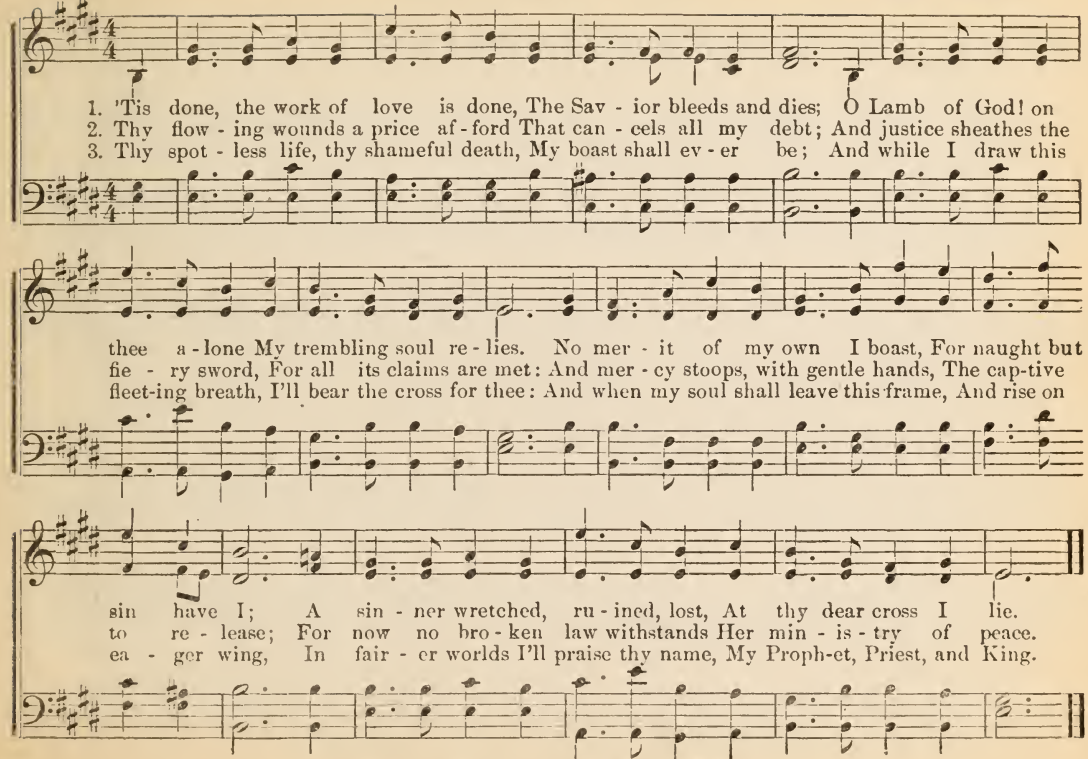
HANNAH E. GOULD. *"In my Father's house are many mansions."*—John 14: 2. I. BALTZELL.



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AT THE CROSS.

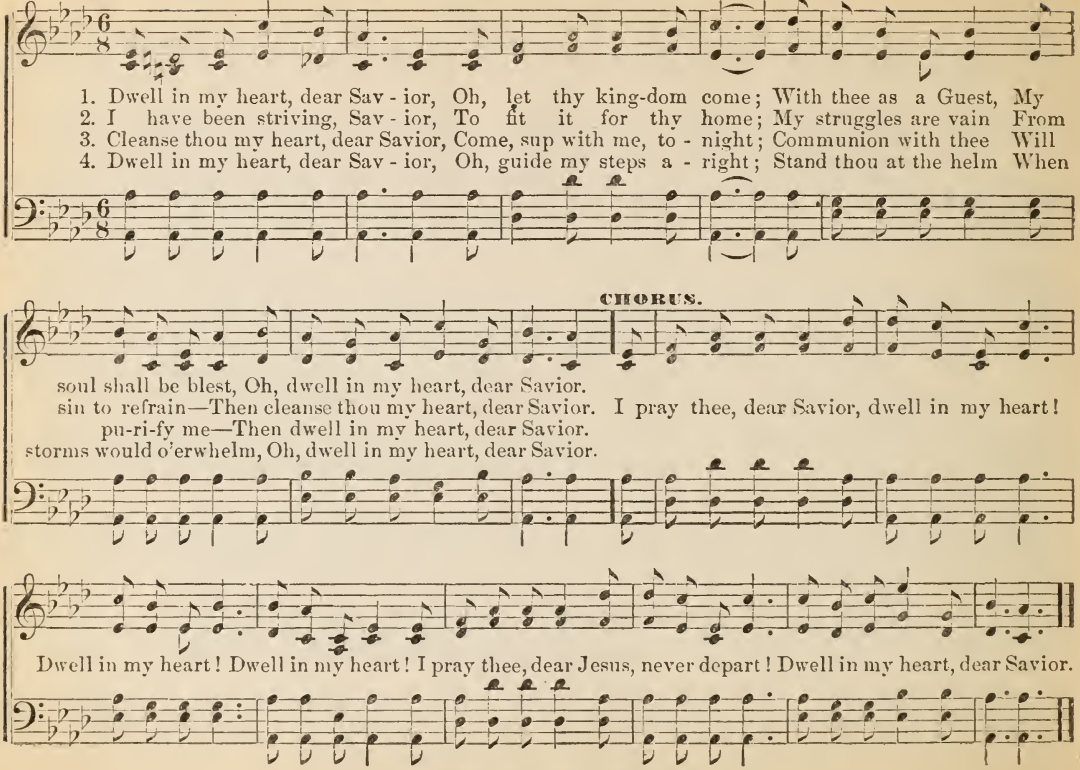
A. A. G. "*He said, It is finished.*"—John 19 : 30. LOUISE E. GRALEY.



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DWELL IN MY HEART.

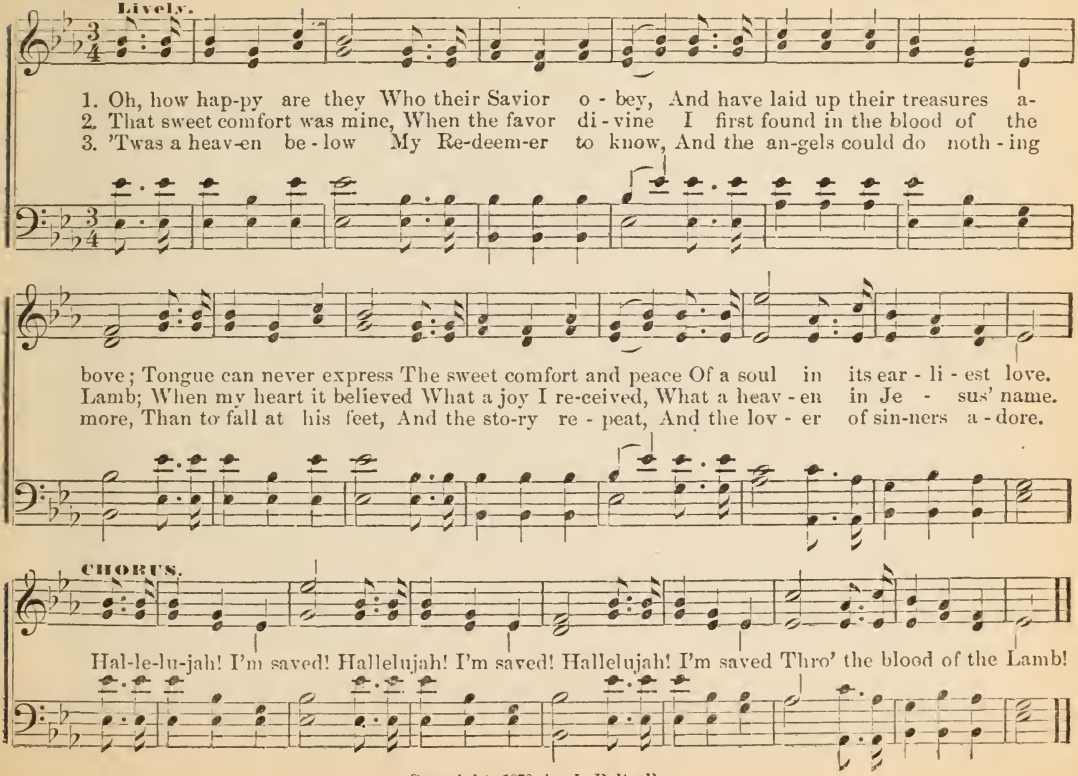
E. D. MUND. *"If any man hear my voice and open the door, I will come in to him."*—Rev. 3: 20. E. S. LORENZ.



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HALLELUJAH! I'M SAVED!

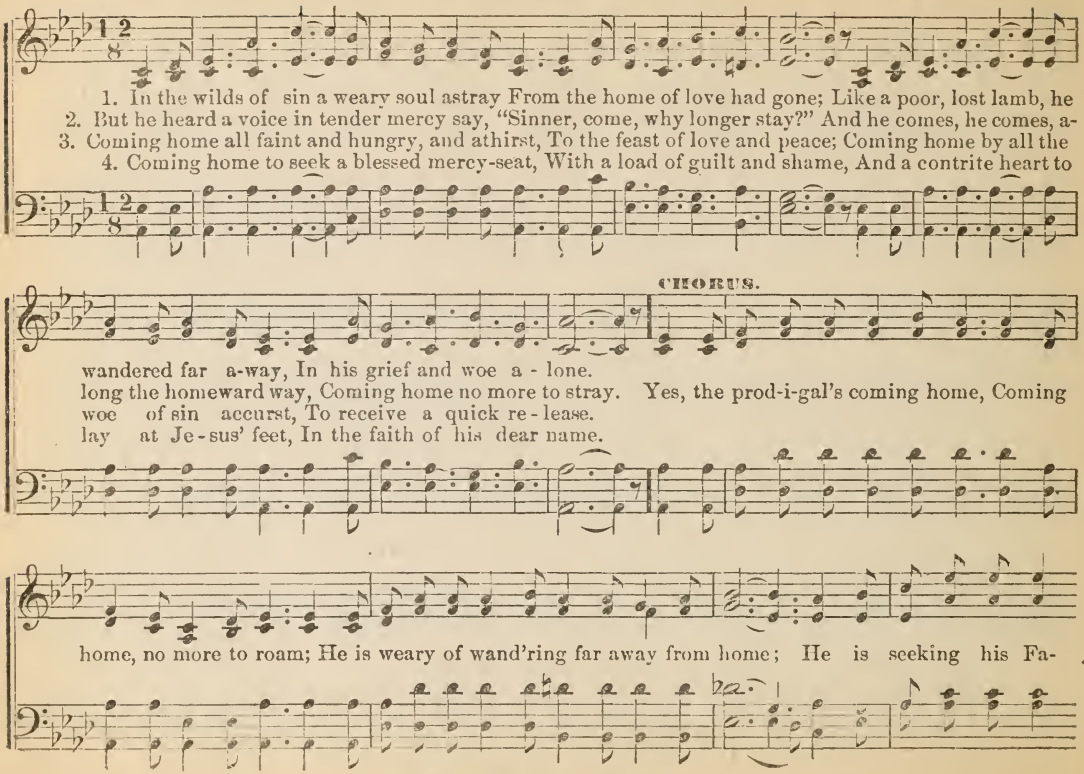
CHARLES WESLEY. *"By grace ye are saved."*—Eph. 2 : 5. REV. ISAAC BALTZELL.



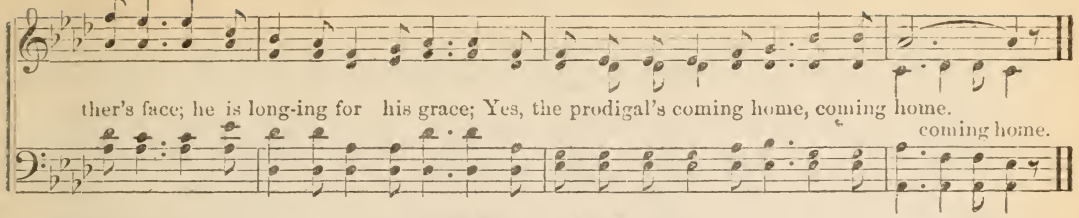
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THE PRODIGAL COMING HOME.

REV. H. B. HARTZLER. *"And he arose and came to his father."*—Luke 15 : 20. E. S. LORENZ.

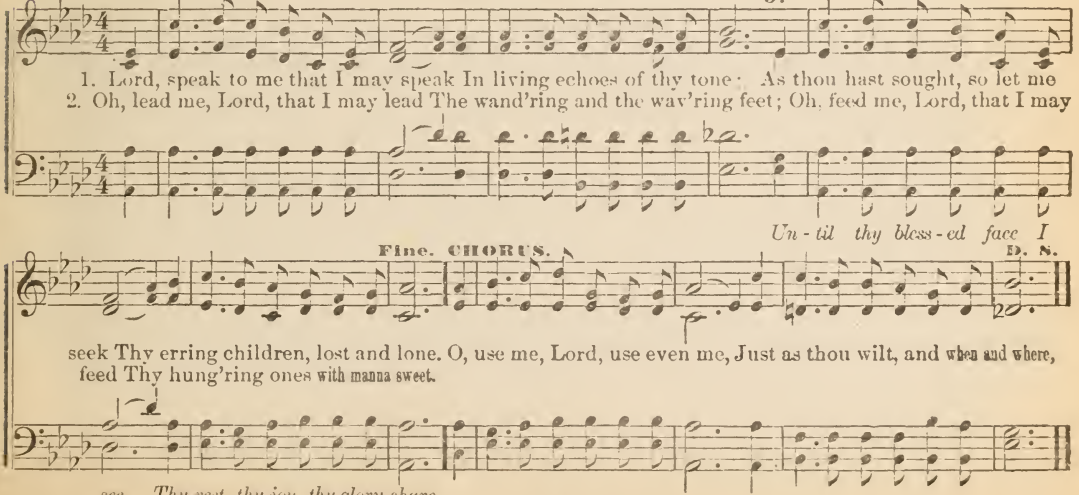


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A WORKER'S PRAYER.

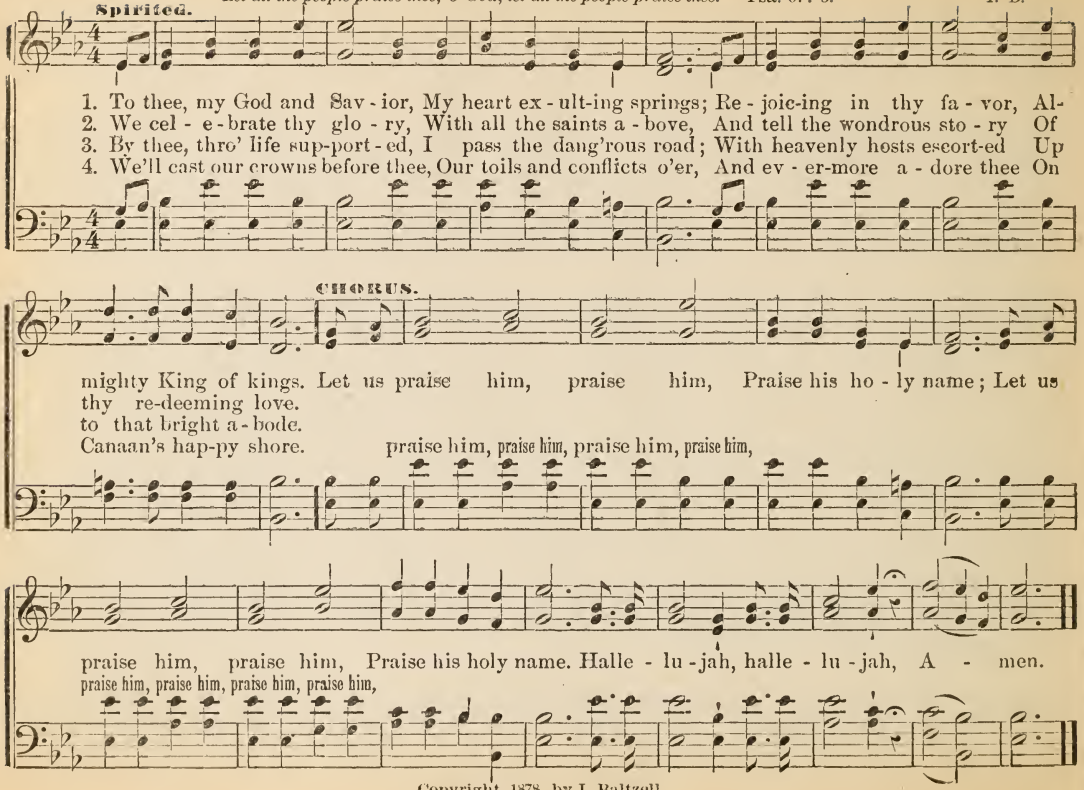
FRANCES R. HAVERGAL. "*Teach me thy way, O Lord.*"—Psalm 86 : 11. E. S. LORENZ.



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LET US PRAISE HIM.

"Let all the people praise thee, O God, let all the people praise thee."—Psa. 67: 5. I. B.



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GATHER THE HARVEST IN.

S. J. G. "*The harvest truly is plenteous, but the laborers are few.*"—Matt. 9: 37. REV. S. J. GRAHAM.



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COME TO YOUR FATHER'S HOUSE.

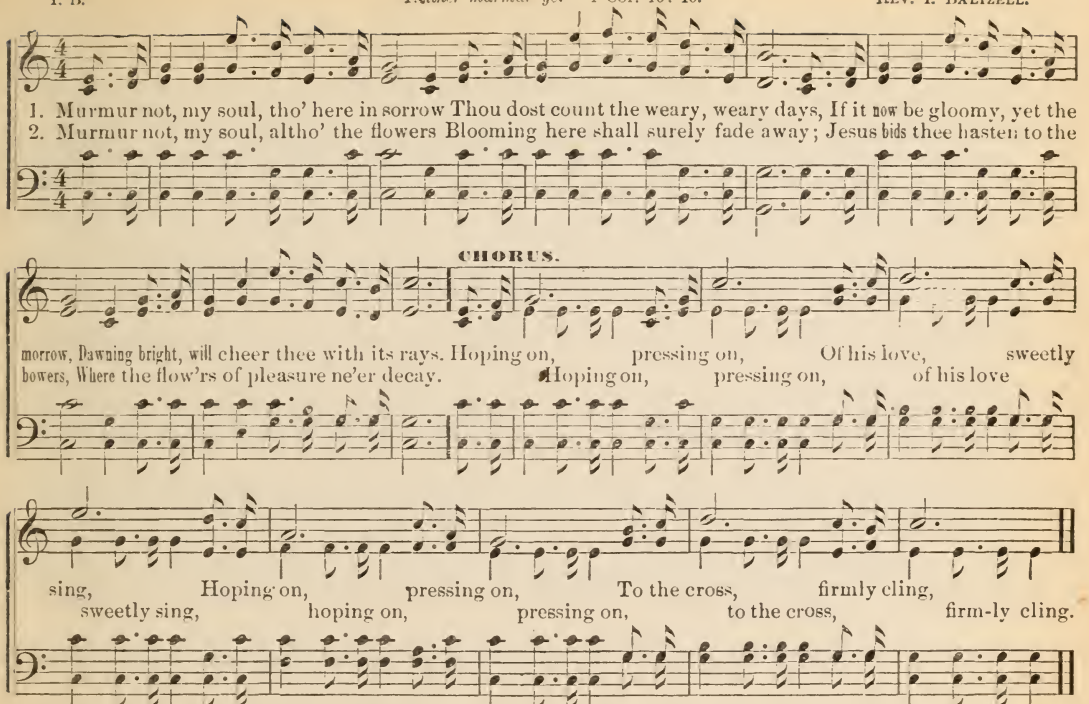
REV. W. O. CUSHING. *"In my Father's house are many mansions."*—John 14: 2. W. F. DANN.



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MURMUR NOT.

I. B. "*Neither murmur ye.*"—1 Cor. 10: 10. REV. I. BALTZELL.



3. Murmur not, my soul, tho' here in sadness
Thou shalt linger yet awhile below,
Thou shalt soon rest evermore in gladness,
Where the streams of joy forever flow.

4. Murmur not, my soul, for God has told thee
There are mansions ready for thee there,
Where the arms of Jesus shall enfold thee,
And his glory freely thou shalt share.

WE WILL FOLLOW.

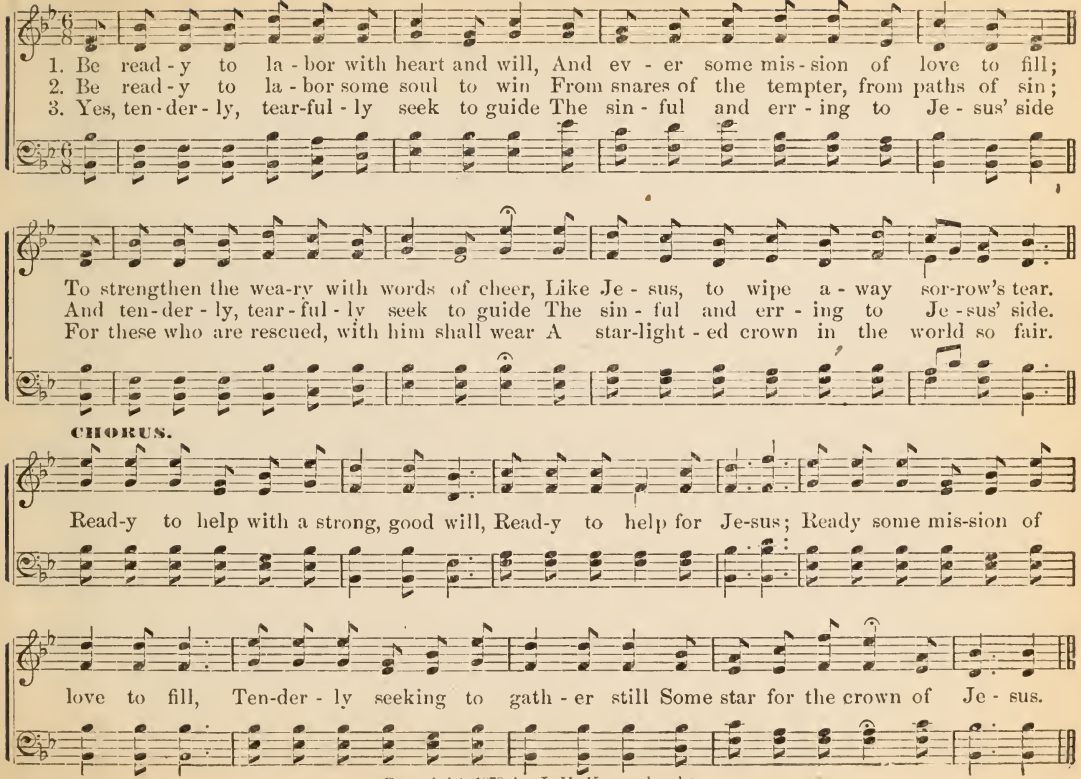
LIZZIE ASHBACH. *"Surely he hath borne our griefs."*—Isa. 53 : 1. Master HARRY J. KURZENKNABE.



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READY TO HELP FOR JESUS.

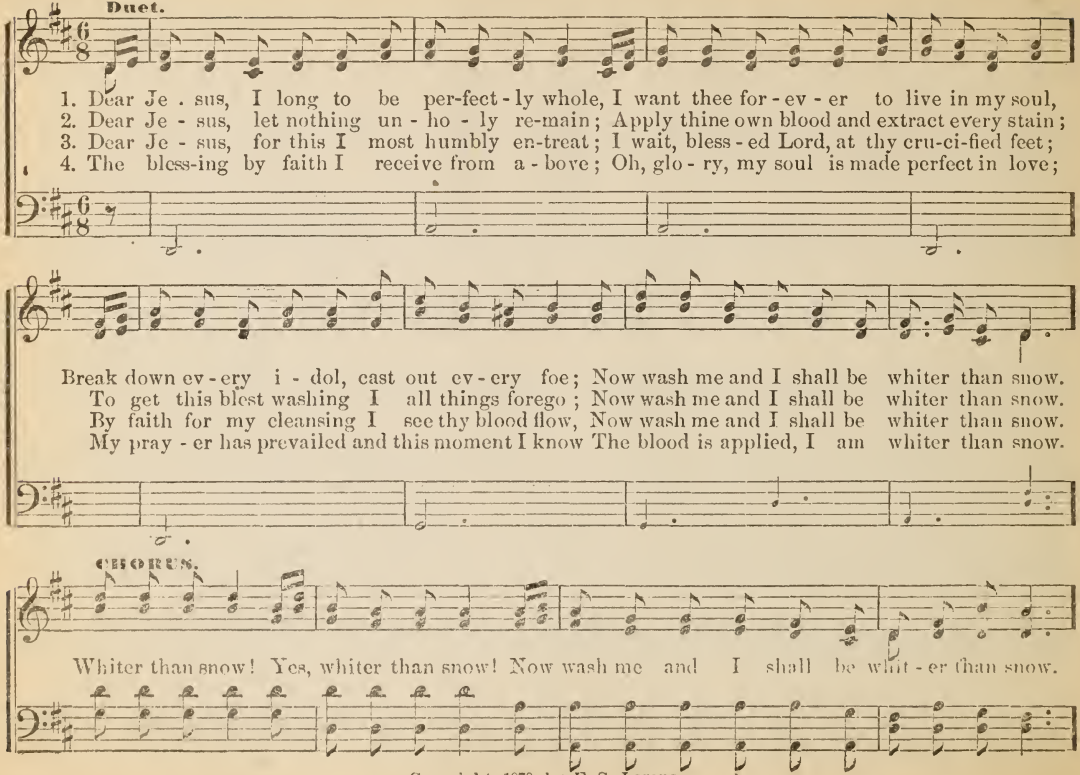
W. O. CUSHING. "*Let us not be weary in well doing.*"—Gal. 6: 9. J. H. KURZENKNABE.



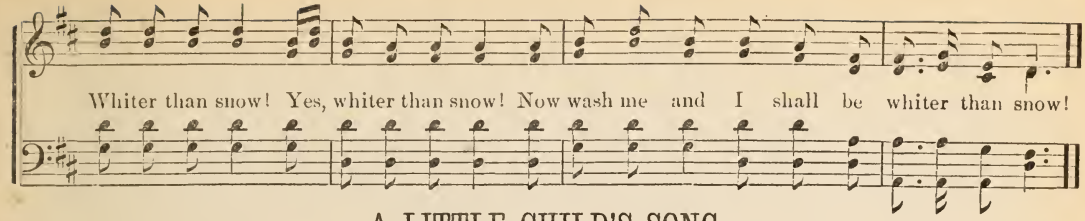
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WHITER THAN SNOW.

JAMES NICHOLSON. *"Though your sins be as scarlet they shall be as white as snow."*—Is. 1: 18. E. S. LORENZ.

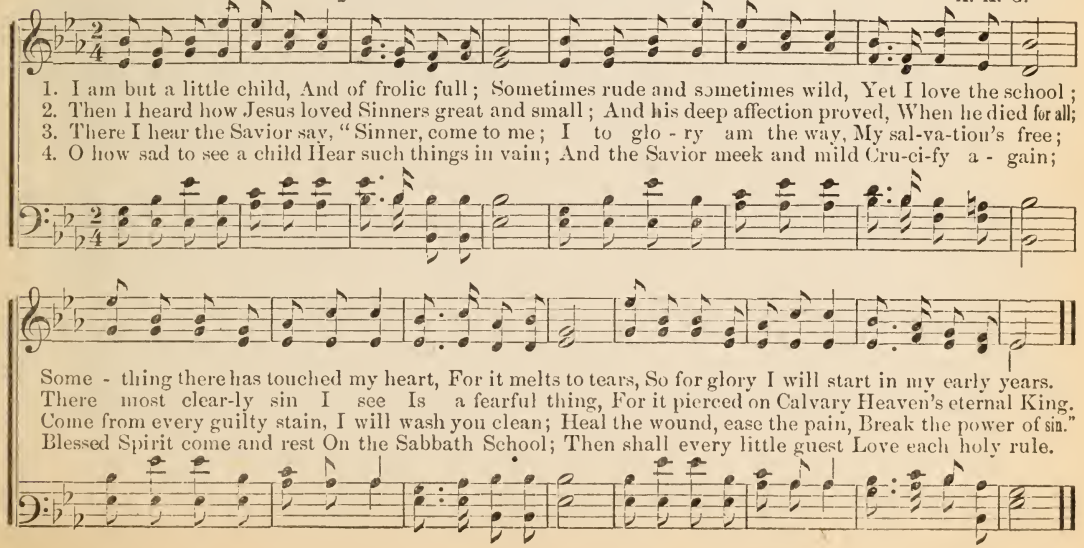


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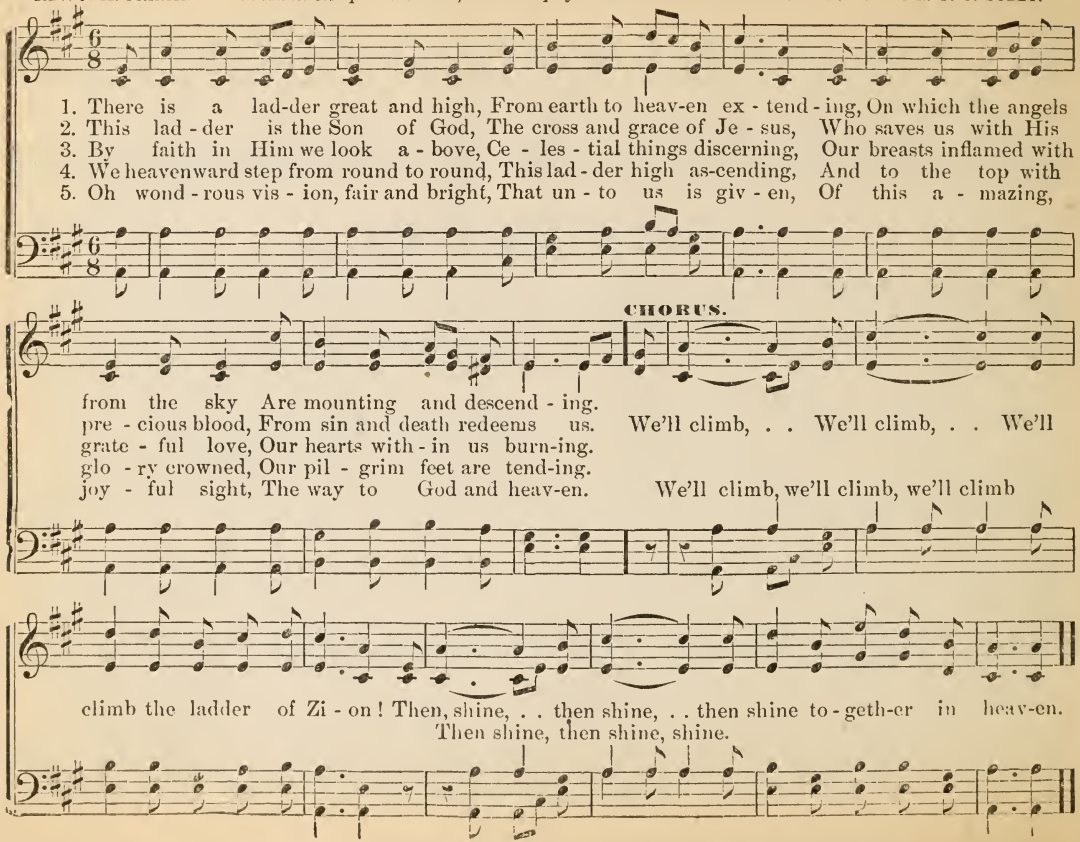
A LITTLE CHILD'S SONG.

A. A. G. "*Suffer the little children to come unto me.*"—Mark 10: 14. A. A. G.



LADDER OF ZION.

REV. J. H. MARTIN *"A ladder set up on the earth, and the top of it reached to heaven."*—Gen. 25: 12. DR. O. C. TOBEY.

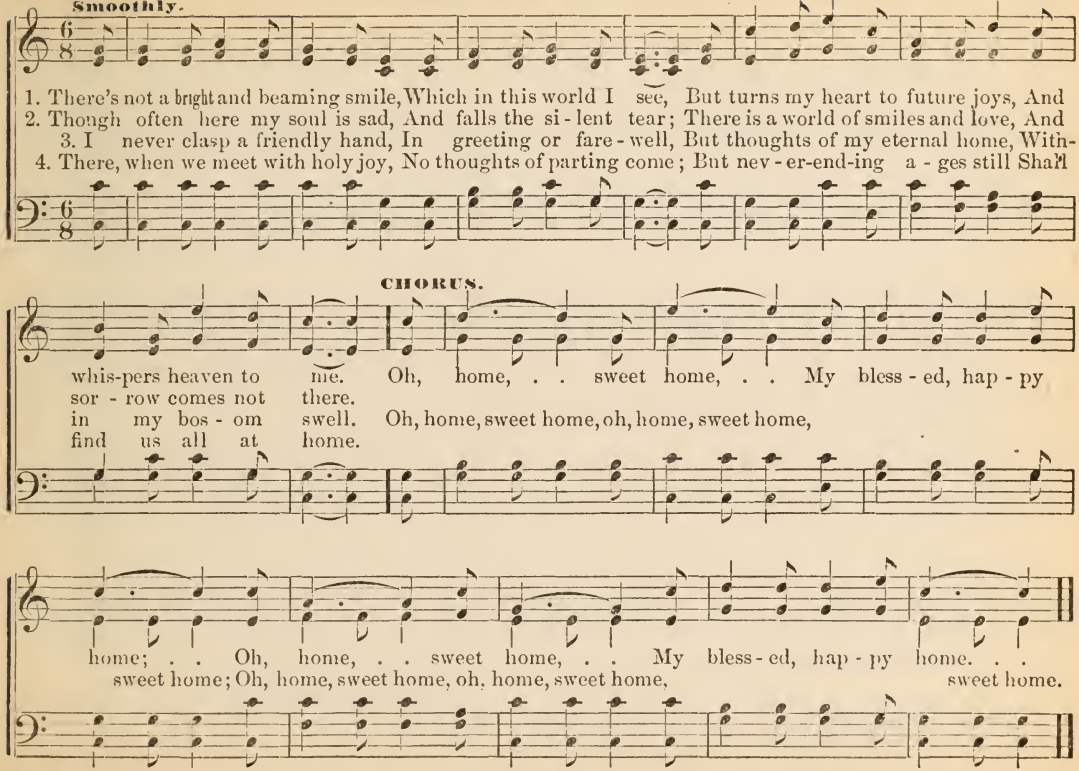


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OH, HOME, SWEET HOME.

"Let us labor therefore to enter into that rest."—Heb. 4: 11.

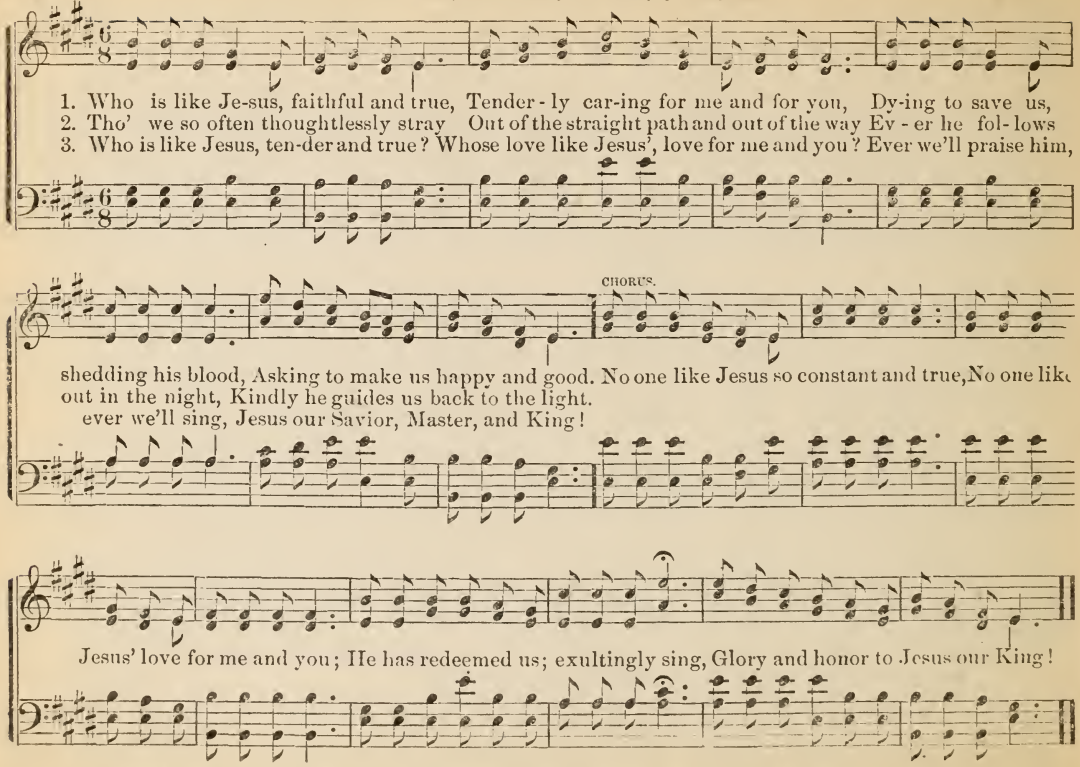
REV. I. BALTZELL.



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NO ONE LIKE JESUS.

MAUD. *Greater love hath no man than this, that a man lay down his life for his friends.*—John xv : 13. S. M. LUTZ.

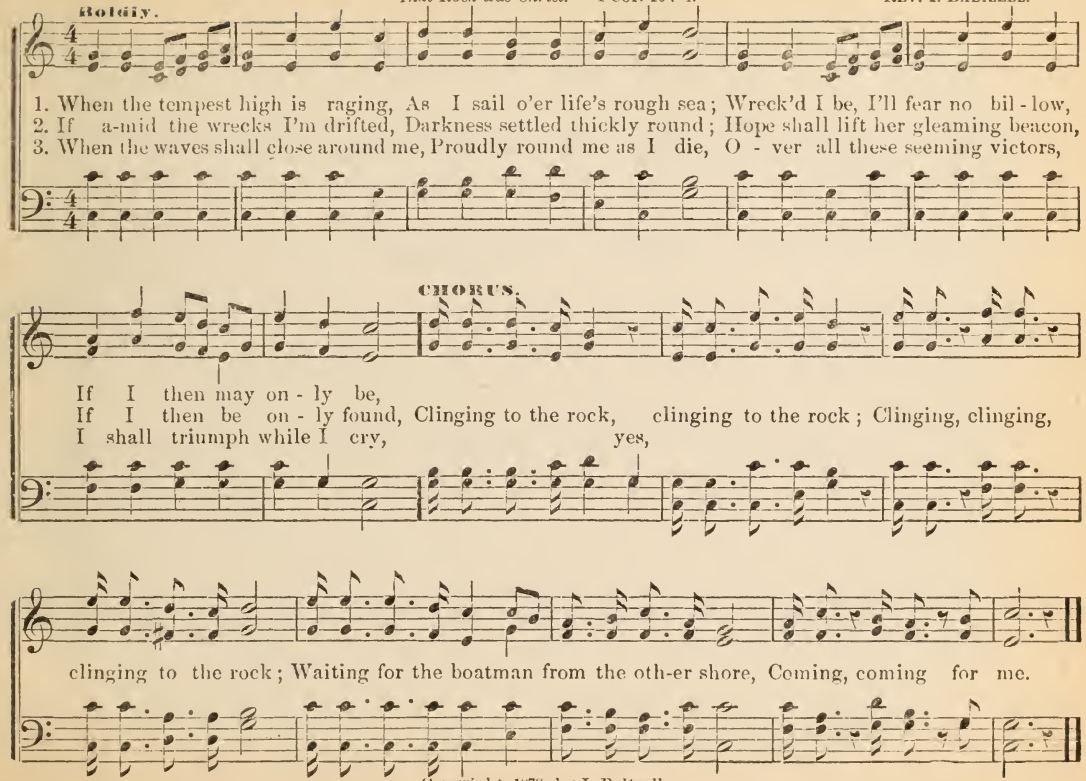


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CLINGING TO THE ROCK.

"That Rock was Christ."—1 Cor. 10: 4.

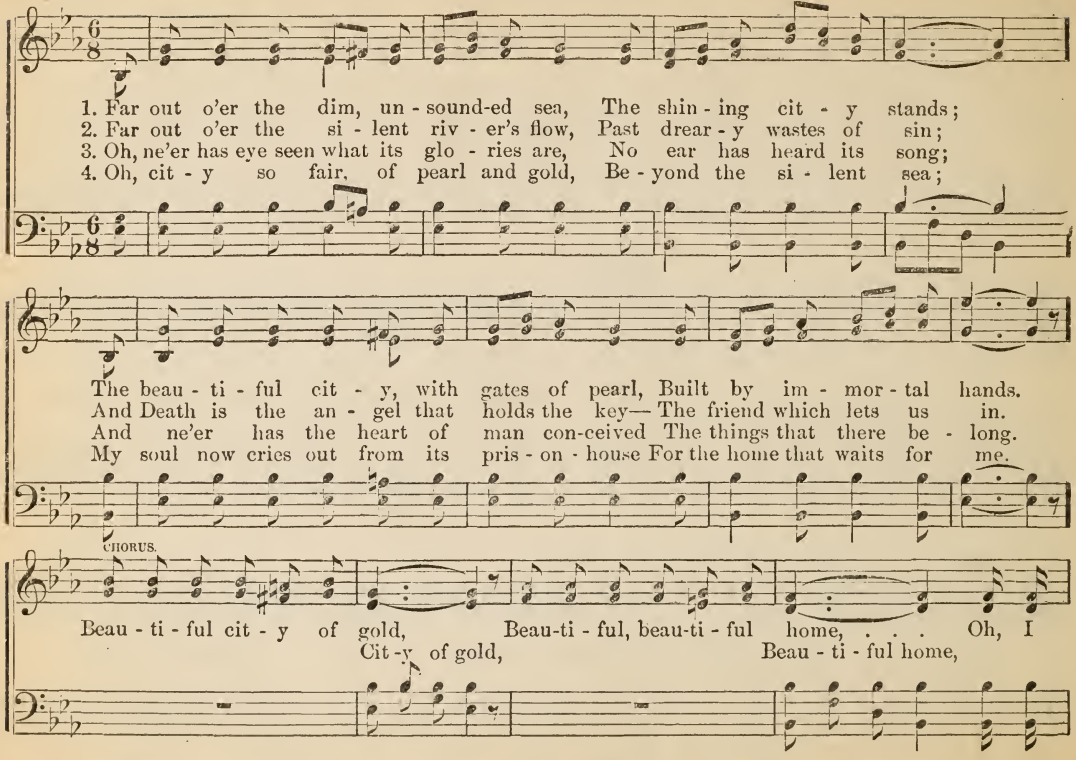
REV. I. BALTZELL.



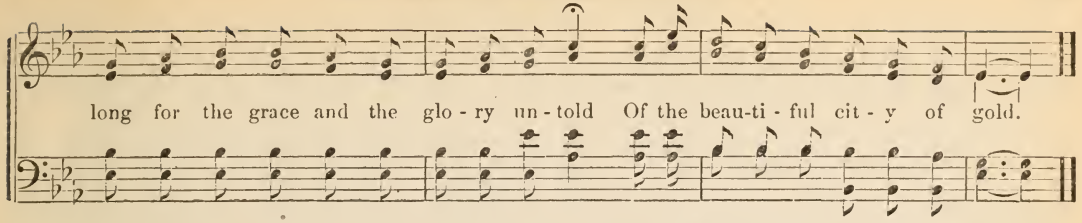
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THE CITY OF GOLD.

MAUD. *And the city was pure gold— —And the twelve gates were twelve pearls.*—Rev. xxi: 18, 21. C. C. CASE.



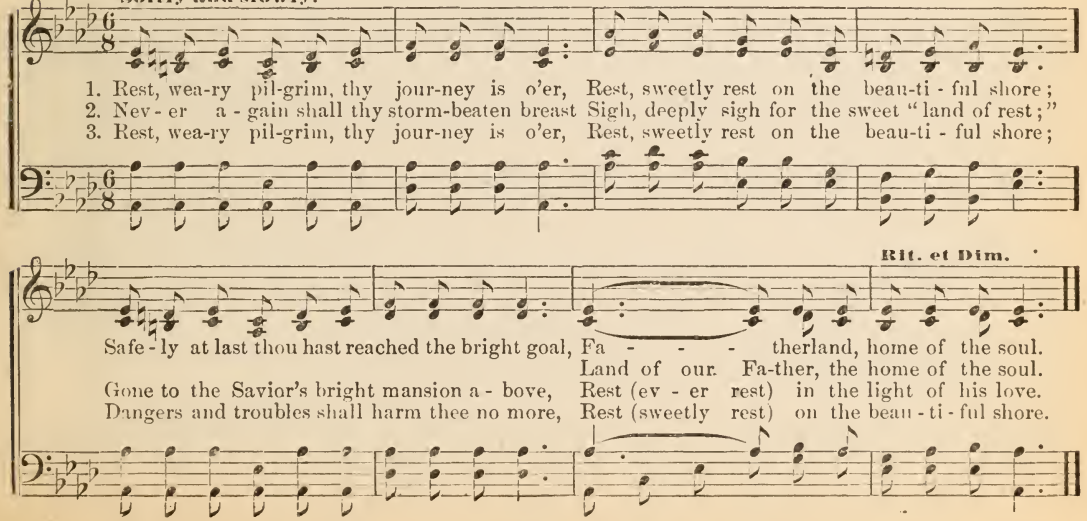
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REST, WEARY PILGRIM.

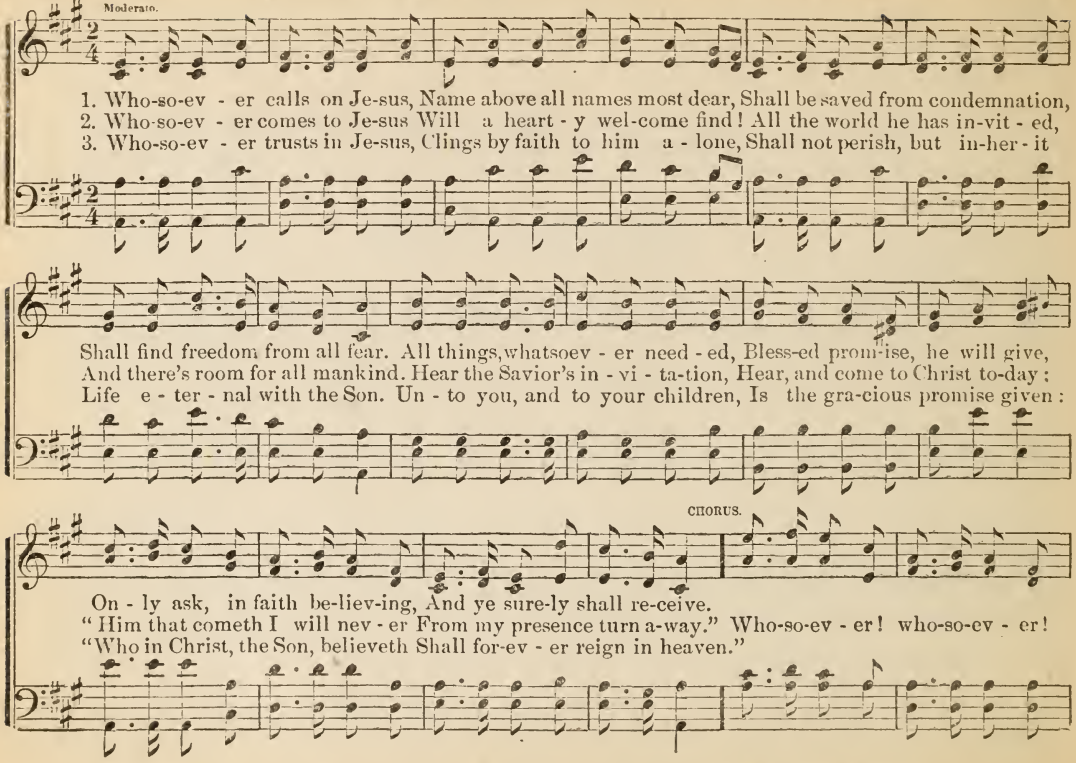
MARIA STRAUB. "*There the weary be at rest.*"—Job 3: 17. J. H. TENNEY.

Softly and slowly.



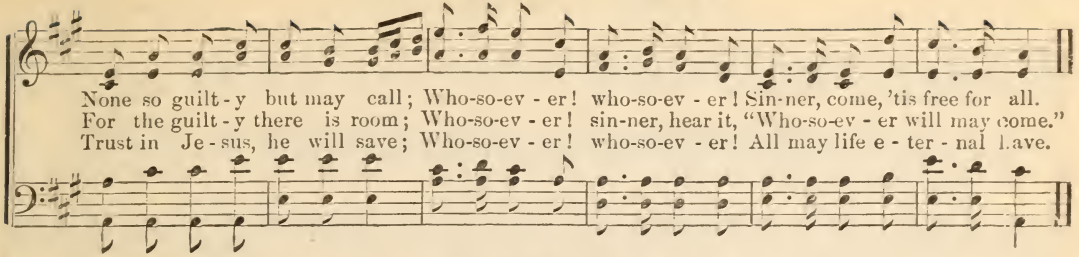
WHOSOEVER.

Rev. J. B. Atchinson. *Whosoever shall call upon the name of the Lord, shall be saved.*—Rom. x: 13. T. C. O'Kane.



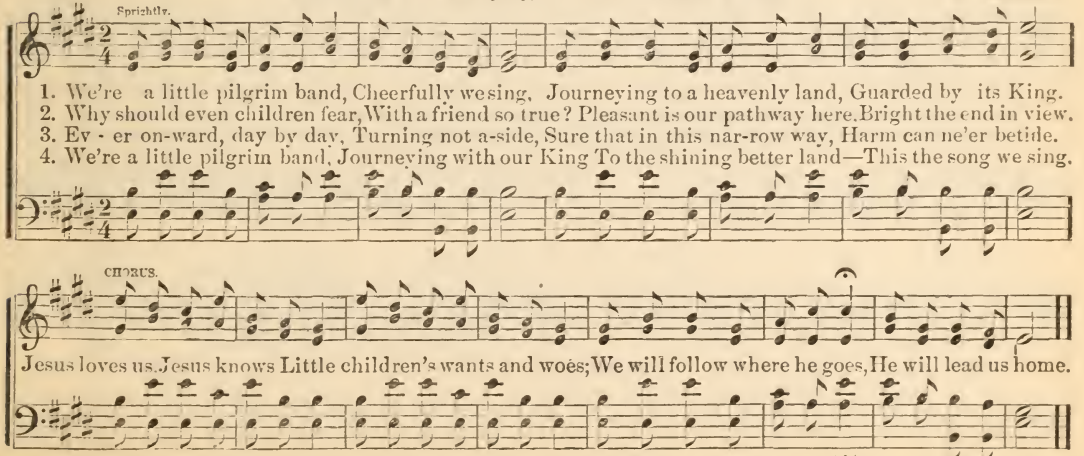
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WHOSOEVER. Concluded.



LITTLE PILGRIMS. (Infant Class.)

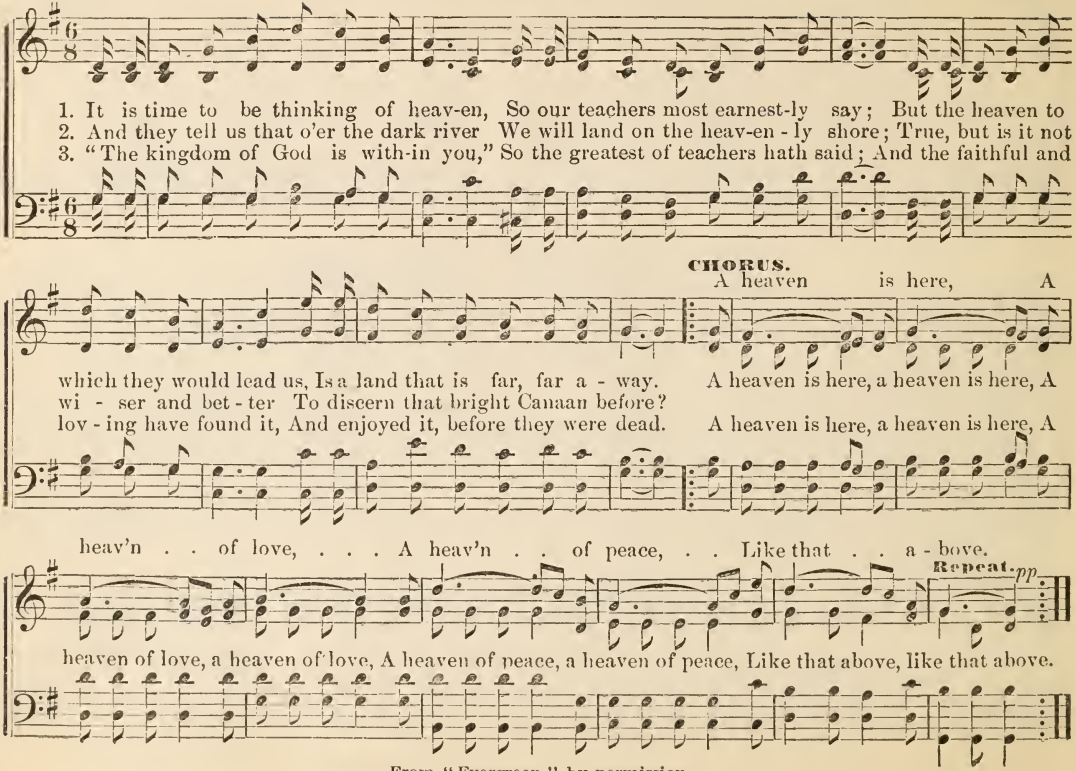
MAUD. *For here we have no continuing city, but we seek one to come.*—Heb. xiii: 14. J. H. ANDERSON.



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HEAVEN WITHIN US.

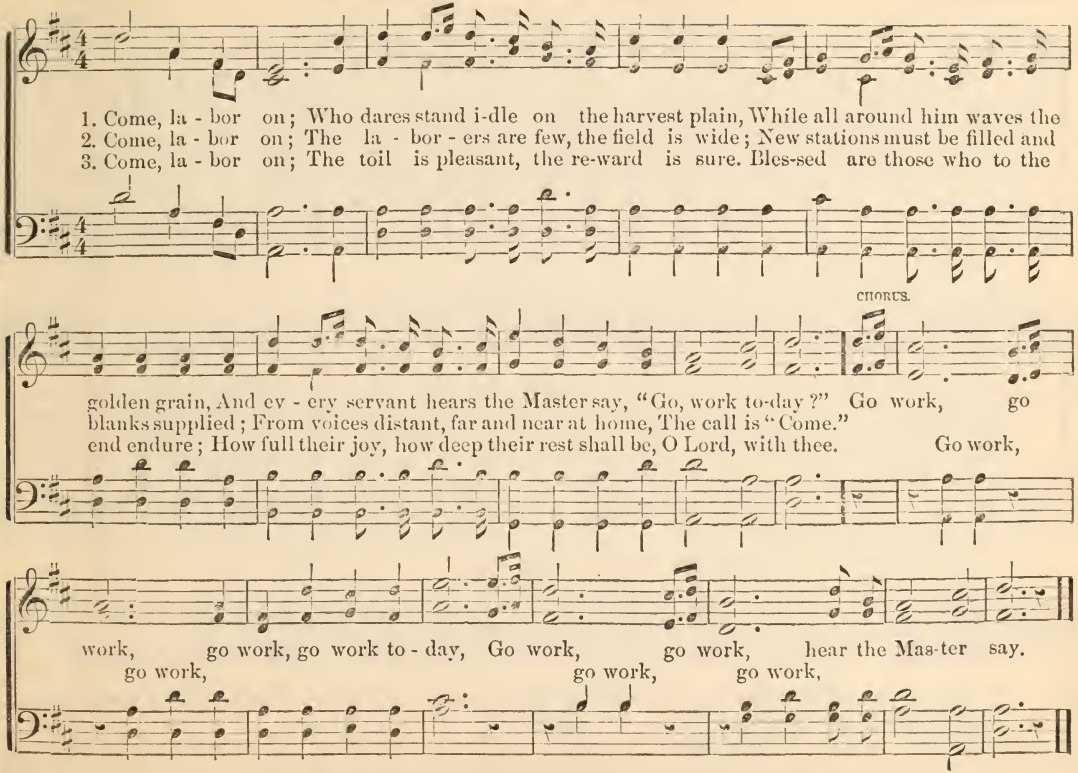
PROF. T. C. UPHAM. *"Behold the kingdom of God is within you."*—Luke 17 : 21. T. MARTIN TOWNE.



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COME, LABOR ON.

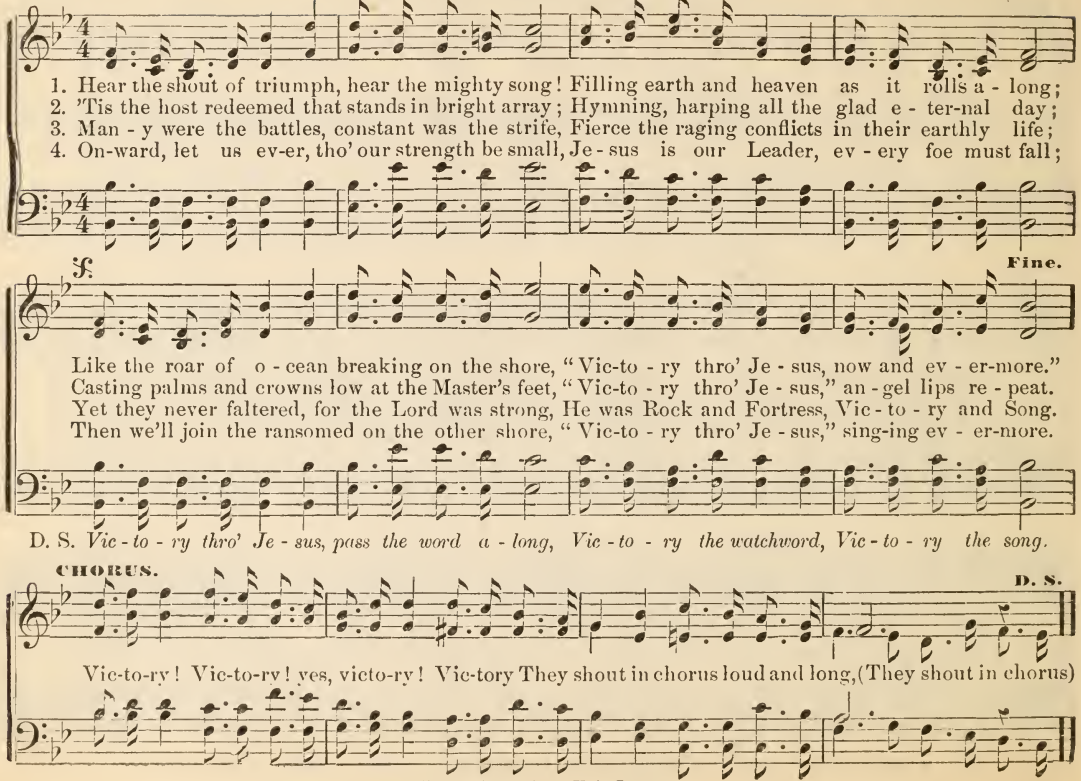
H. C. *Son, go work to-day in my vineyard.*—Matt. xxi: 28. E. S. Lorenz.



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VICTORY THROUGH JESUS.

E. D. MUND. "*Victory through our Lord Jesus Christ.*"—1 Cor. 15: 5. E. S. LORENZ.



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JESUS IS READY NOW.

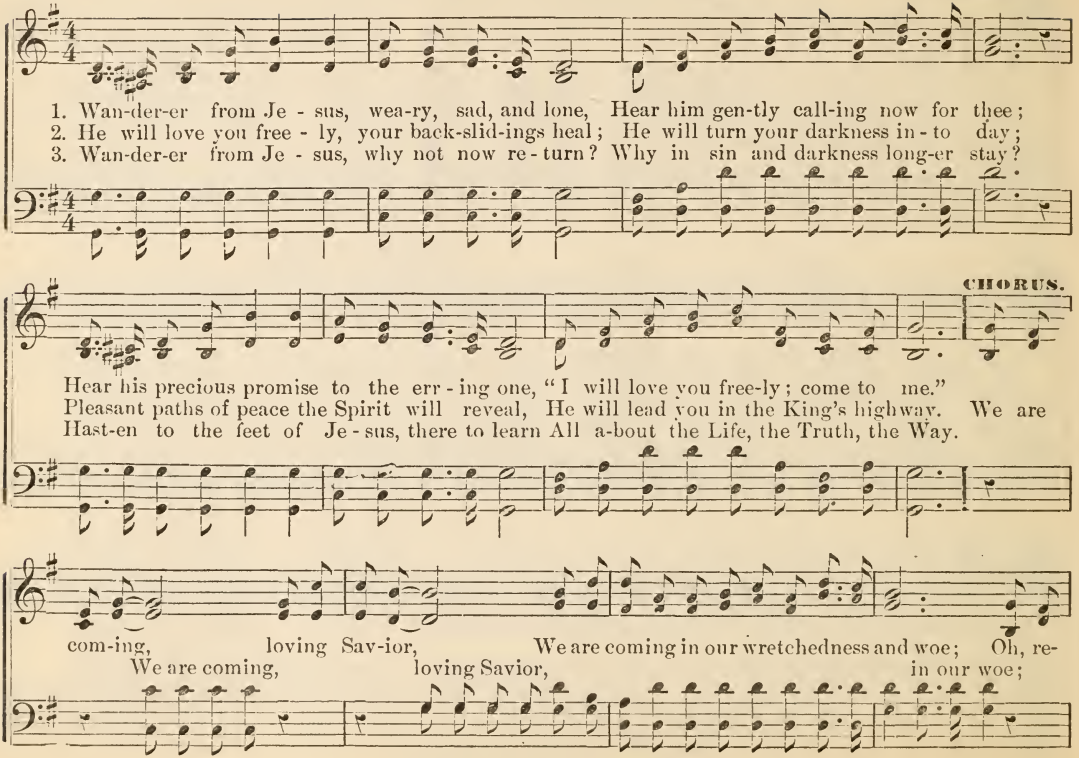
ELISHA A. HOFFMAN. *"Behold, now is the accepted time."*—2 Cor. 6 : 2. J. K. COLE.



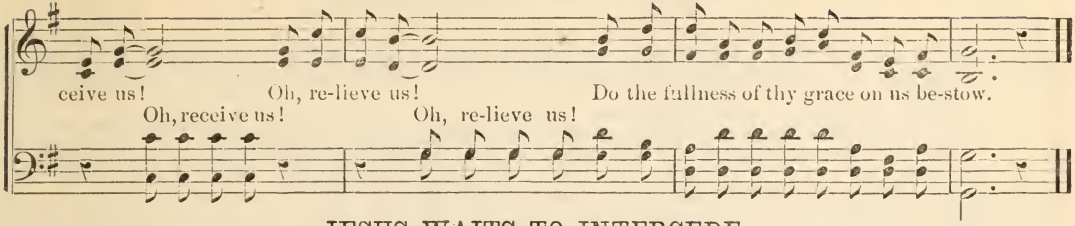
From "Happy Songs," by permission.

WANDERER FROM JESUS.

REV. J. B. ATCHINSON. *"Return unto me, and I will return unto you."*—Mal. 3 : 7. E. S. LORENZ.

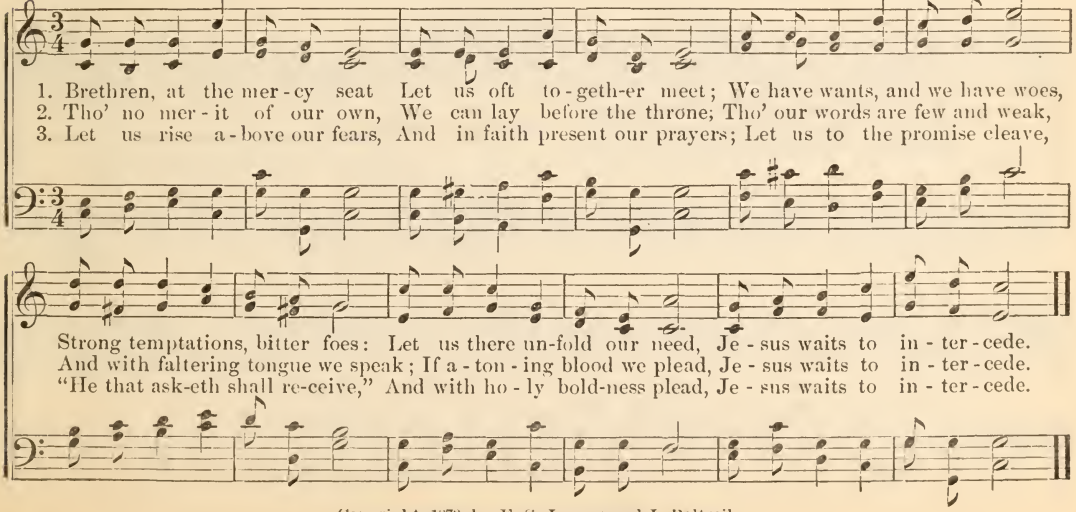


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JESUS WAITS TO INTERCEDE.

A. A. G. *"We have an advocate with the Father, Jesus Christ the righteous."*—1 John 2 : 1. REV. A. A. GRALEY.



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SUFFER LITTLE CHILDREN.

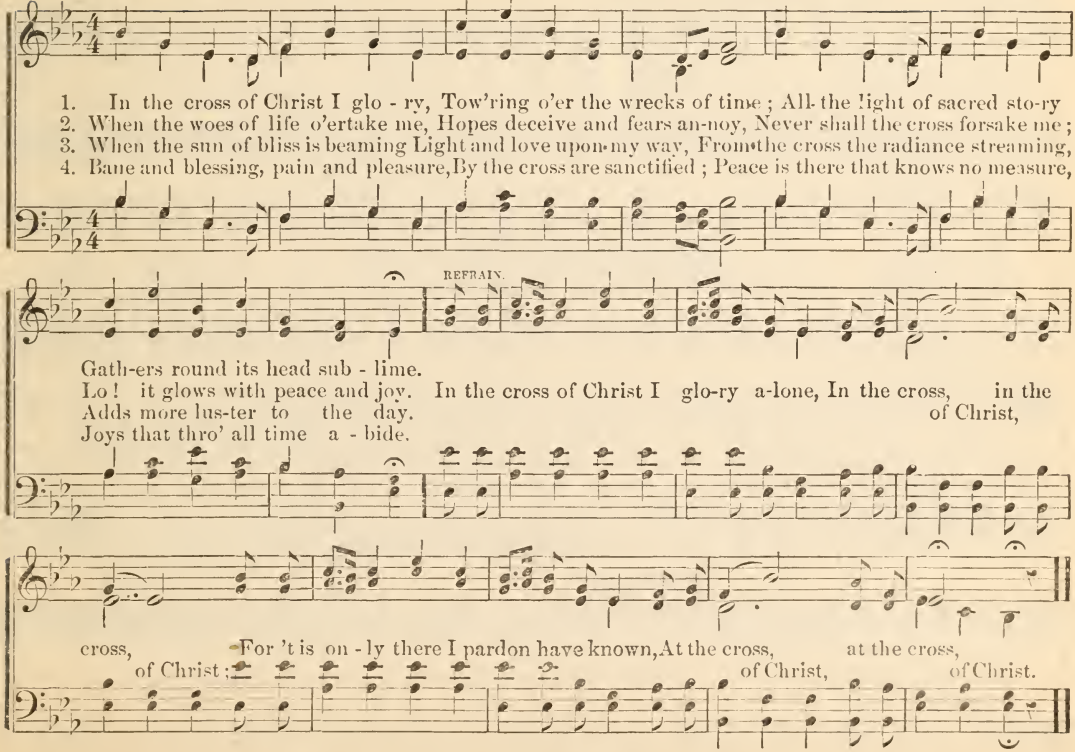
REV. W. O. CUSHING. *"Suffer the little children to come unto me."*—Mark 10 : 14. I. BALTZELL.



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IN THE CROSS I GLORY.

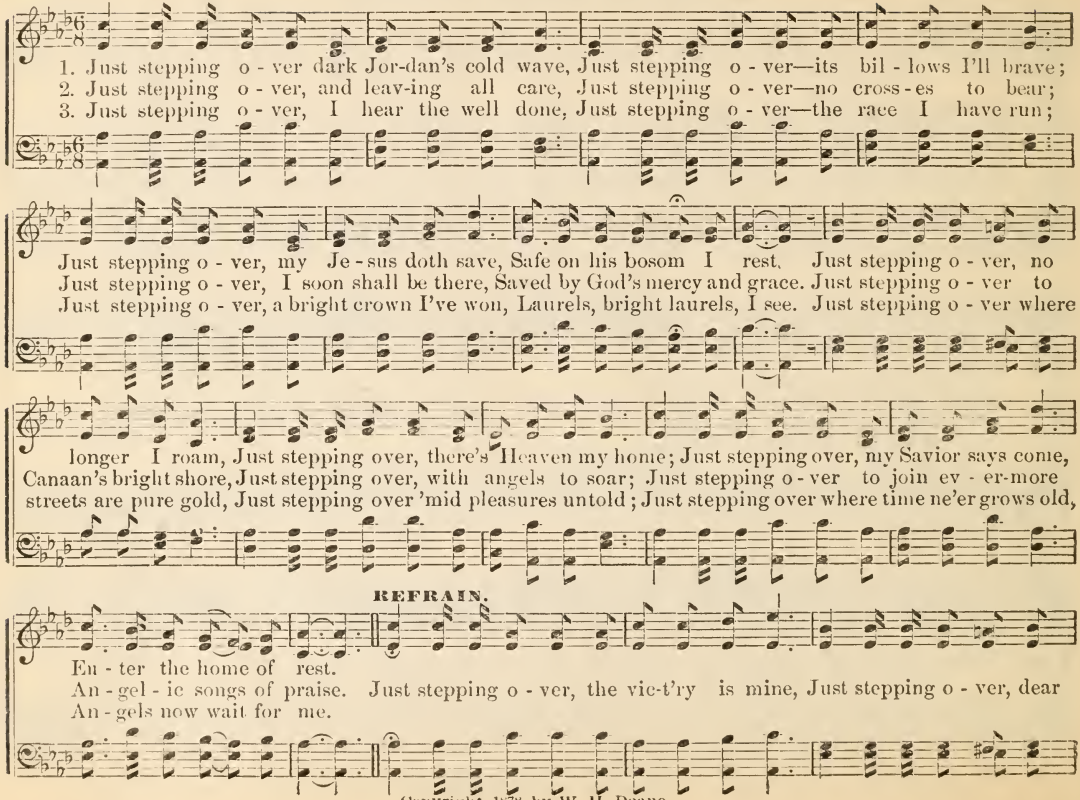
J. BOWRING. *But God forbid that I should glory, save in the cross of our Lord Jesus Christ.*—Gal vi : 14. E. S. LORENZ.



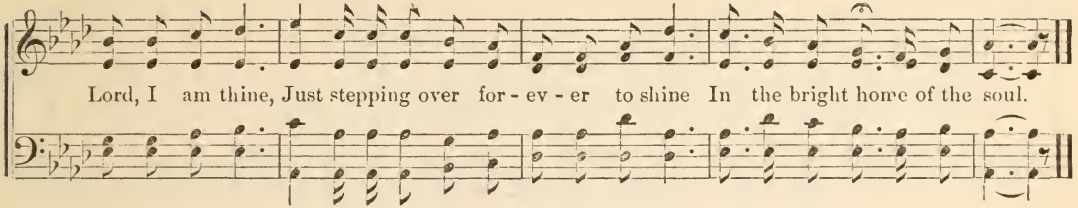
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JUST STEPPING OVER.

REV. J. B. ATCHINSON. "*Come ye blessed of my Father,*"—Matt. 25: 34. W. H. DOANE.

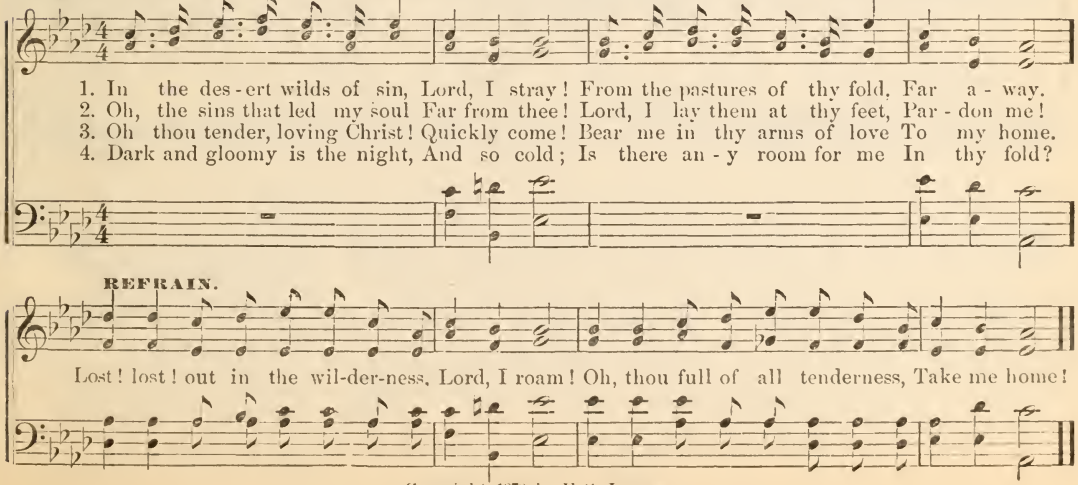


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OUT IN THE WILDERNESS.

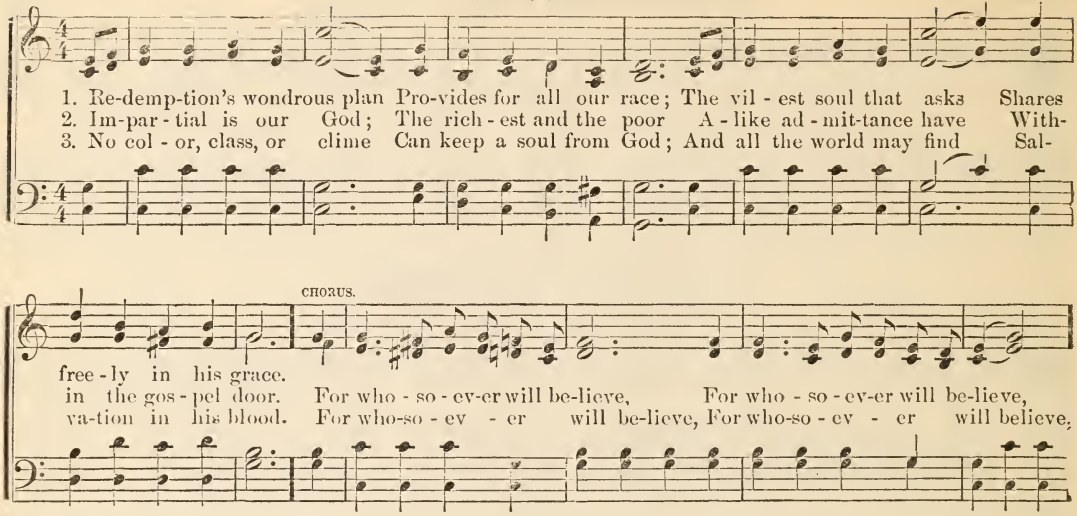
REV. E. A. HOFFMAN. *"I lay down my life for the sheep."*—John 10: 15. WILL. H. PONTIUS.



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ALL ALIKE MAY COME.

Rev. J. B. Atchinson. *God is no respecter of persons.*—Acts x: 34. E. S. Lorenz.



4 Whoever will may come!
O sinner, hear the call;
Unworthy as thou art,
Christ is thine all in all.

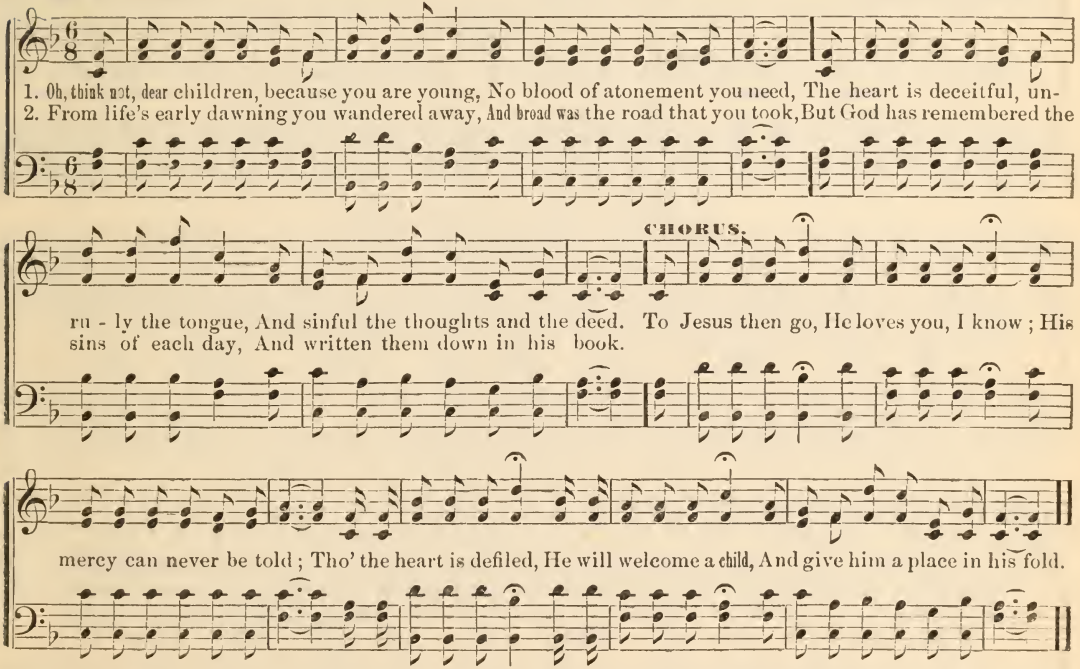
5 God no respecter is
Of persons, bond or free;
Believe, and thou shalt live
Through all eternity.

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TO JESUS THEN GO.

"Come unto me, all ye that labor and are heavy laden, and I will give you rest."—Matt. 11 : 28.

REV. A. A. GRALEY. REV. I. BALTZELL.



3 Oh, think not, when childhood and youth are no more,
That Jesus will reign in the heart ;
For folly and pleasure may enter the door,
And tender affections depart.

4 Delay then no longer, give Jesus your heart,
He'll wash its defilements away ;
Forsake your vain pleasures, secure the "good part,"
And taste of its sweetness to-day.

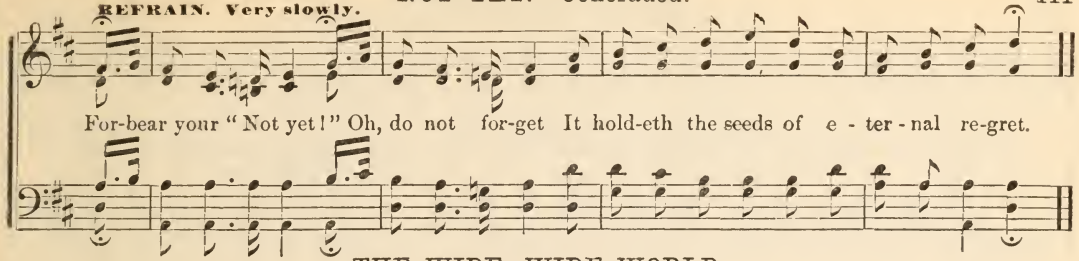
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NOT YET.

VINNIE VERNON. *"Felix trembled and answered, Go thy way for this time."*—Acts 24 : 25. E. S. LORENZ.



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THE WIDE, WIDE WORLD.

REV. W. O. CUSHING. *"The Lord alone did lead him."*—Deut. 32 : 12. REV. C. S. MEILY.



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S.

TRAVELING HOME.

But now they desire a better country, that is, a heavenly.—Heb. xi: 16.

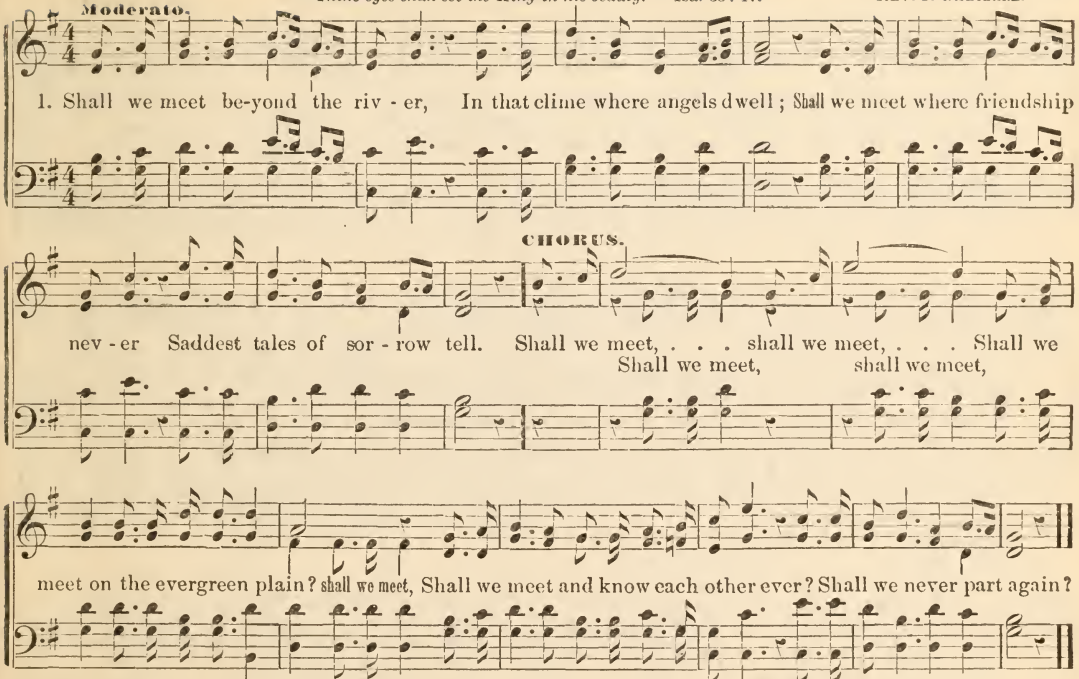
J. F. KINSEY.



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EVERGREEN PLAIN.

"*Thine eyes shall see the King in his beauty.*"—Isa. 33 : 17. REV. I. BALTZELL.



2 Shall we meet where flow'rs are blooming,
Ever fadeless, ever fair?
Where the light of day illuming,
Lives of those who enter there.

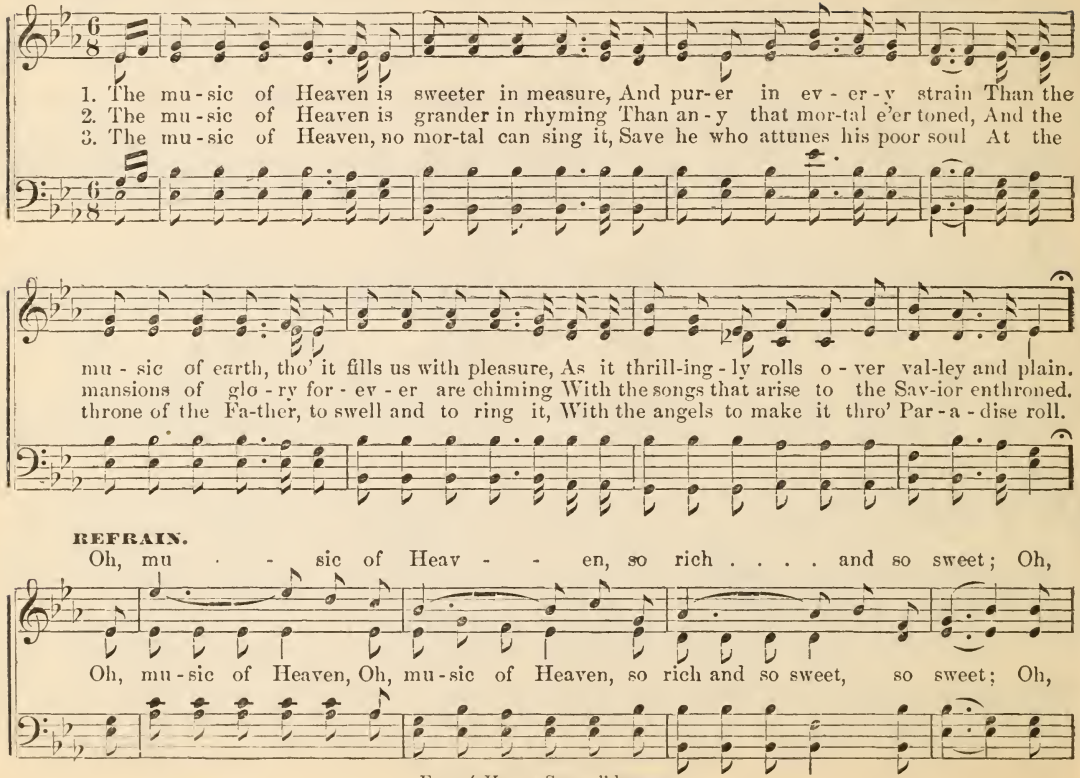
3 Shall we meet our loved companions
On that brighter, fairer shore?
When this life's great work is ended,
Shall we meet to part no more?

4 Yes! we'll meet beyond the river,
Yes! we'll meet upon the shore;
Yes! we'll meet our lost companions,
Yes! we'll meet to part no more.

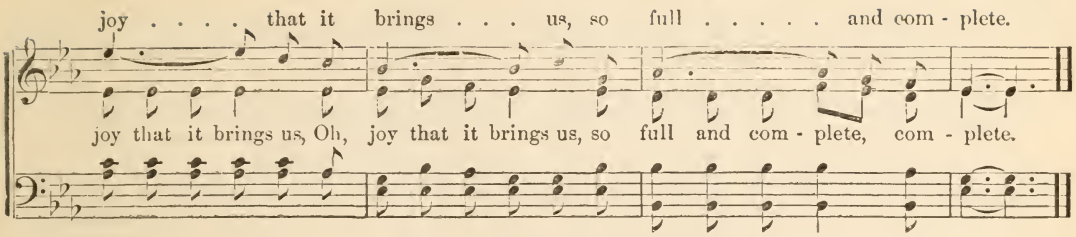
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THE MUSIC OF HEAVEN.

REV. ELISHA A. HOFFMAN. *"I heard a great voice of much people in heaven."*—Rev. 19: 1. JAMES R. MURRAY.

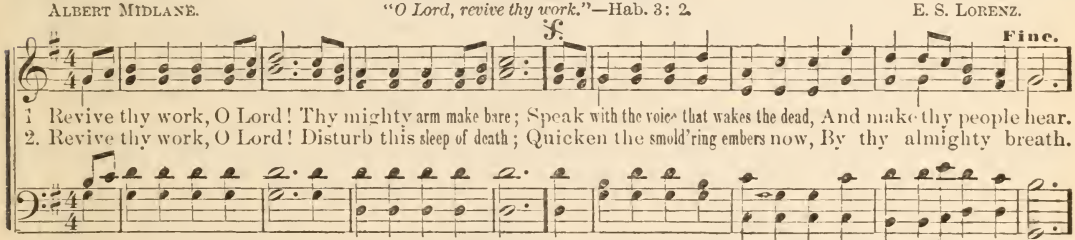


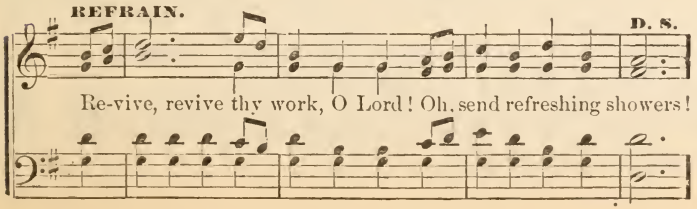
From "Happy Songs," by per.



REVIVE THY WORK.

ALBERT MIDLANE. *"O Lord, revive thy work."*—Hab. 3: 2. E. S. LORENZ.



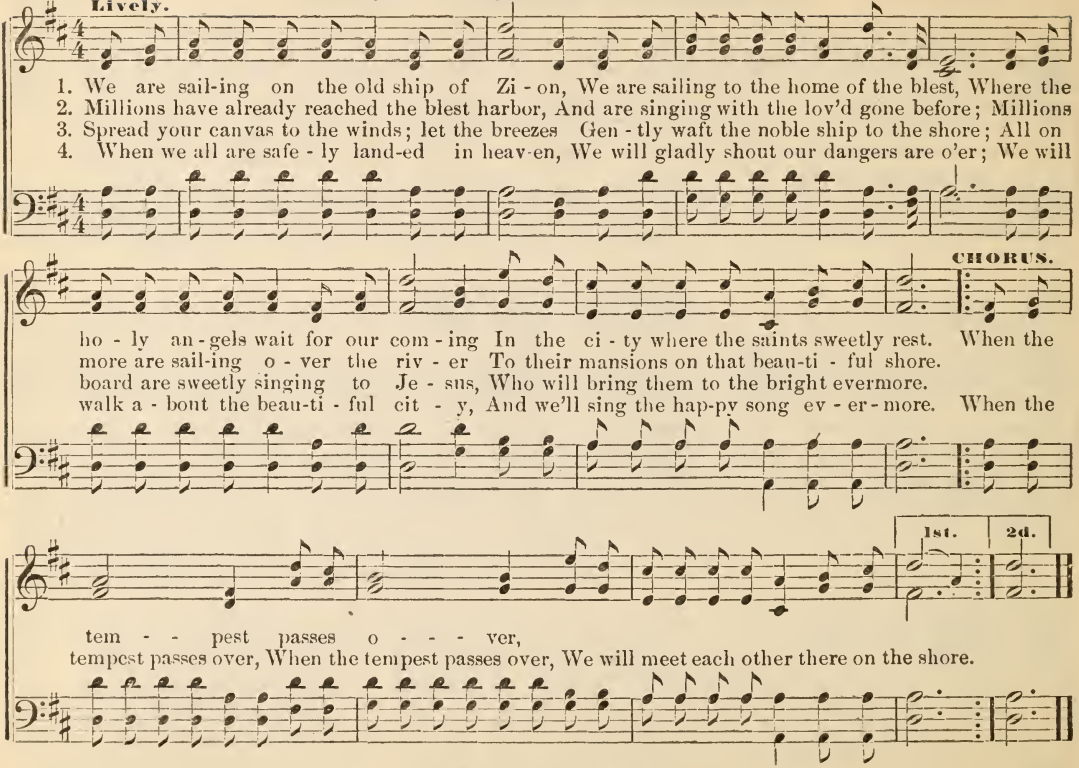


3 Revive thy work, O Lord!
Exalt thy precious name,
And, by the Holy Ghost, our love
For thee and thine inflame.

4 Revive thy work, O Lord!
And give refreshing showers;
The glory shall be all thine own,
The blessing, Lord, be ours.

WHEN THE TEMPEST PASSES OVER.

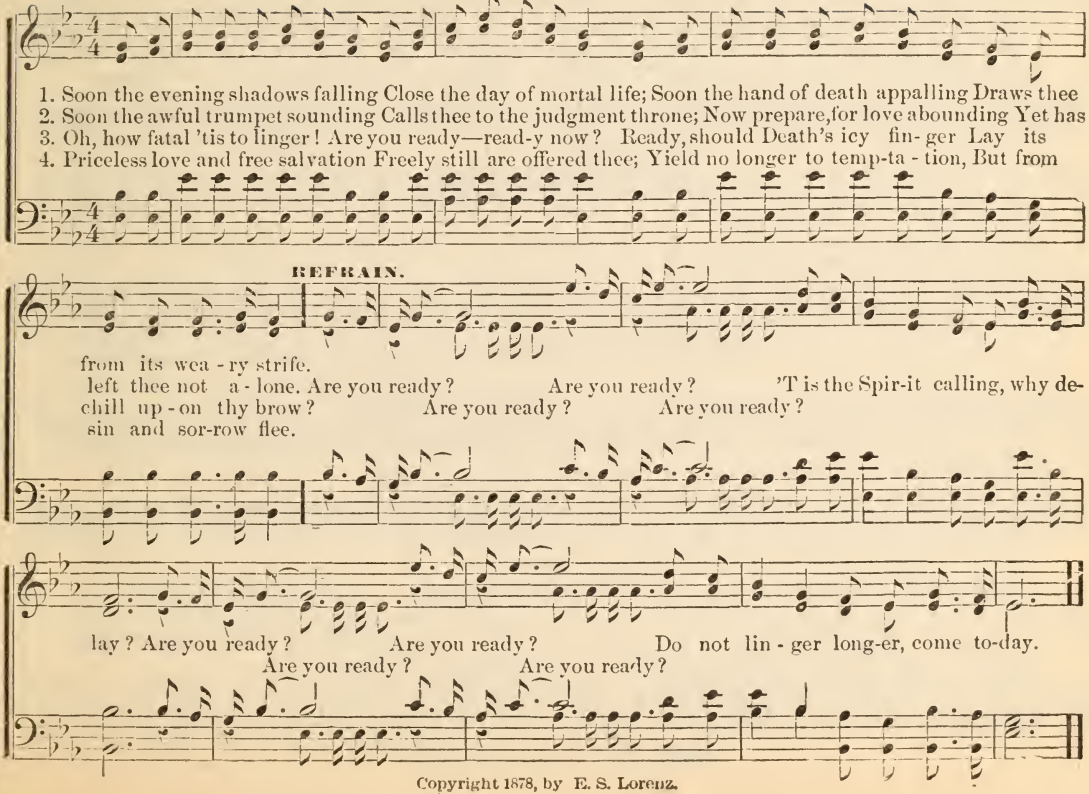
I. B. "*The righteous hath hope in his death.*"—Prov. 14 : 32. REV. I. BALTZELL.



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ARE YOU READY?

J. W. Slaughenhaupt. "*Therefore, be ye also ready,*"—Matt. 24: 44. E. S. Lorenz.



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THEY CHANTED A NEW SONG.

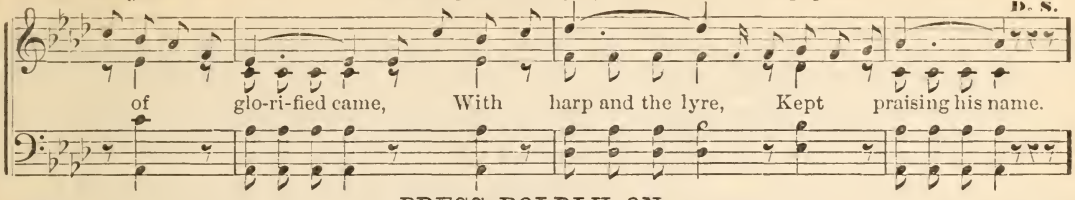
J. H. K. "*I heard a great voice of much people in heaven.*"—Rev. 19: 2. J. H. KURZENKNABE.



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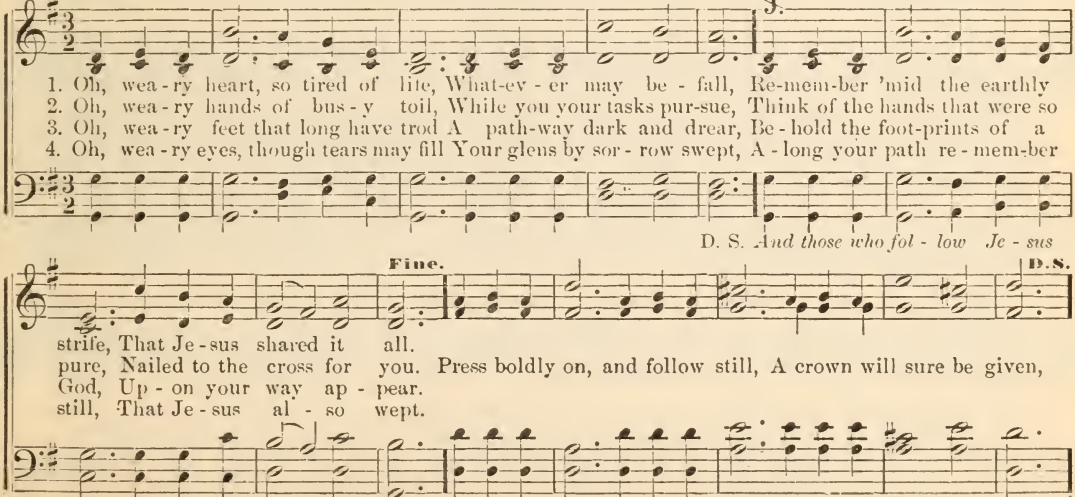
of glo-ri-fied came, . . With harp and the lyre, ... Kept praising his name.

D. S.



PRESS BOLDLY ON.

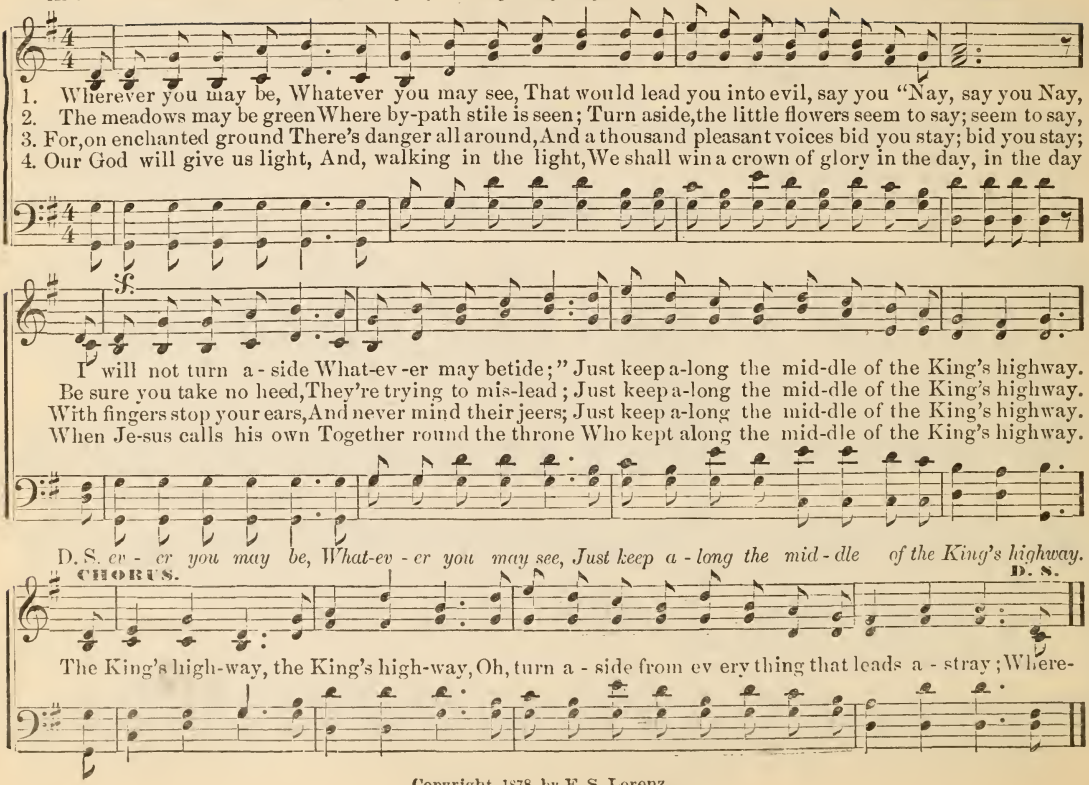
LIZZIE ASHBACH. *"Let us not be weary in well doing."*—Gal. 6: 9. J. H. KURZENKNABE.



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THE KING'S HIGHWAY.

ANON. "*We will go by the King's Highway.*"—Numbers 20 : 17. E. S. LORENZ.



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GATHERING HOME.

I. B. "*I saw the dead small and great stand before God.*"—Rev. 20 : 12. Rev. I. Baltzell.



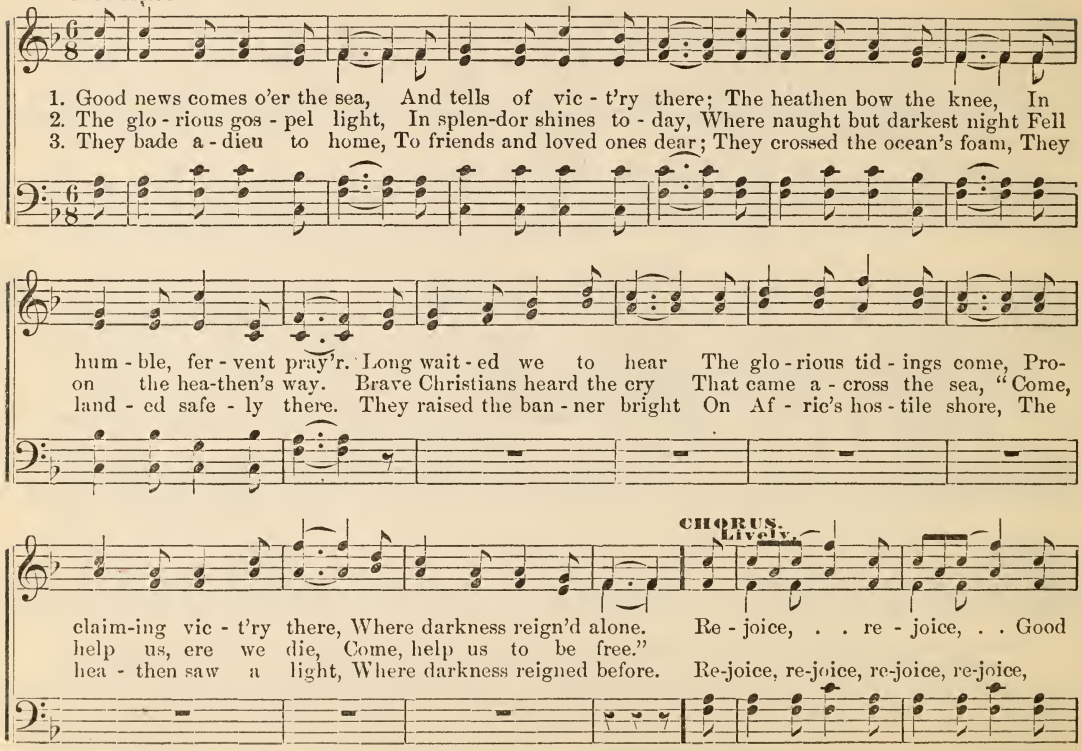
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GOOD NEWS COMES O'ER THE SEA.

I. B.

"My name shall be great among the heathen, saith the Lord of hosts."—Mal. 1 : 11. REV. I. BALTZELL.

Moderato.

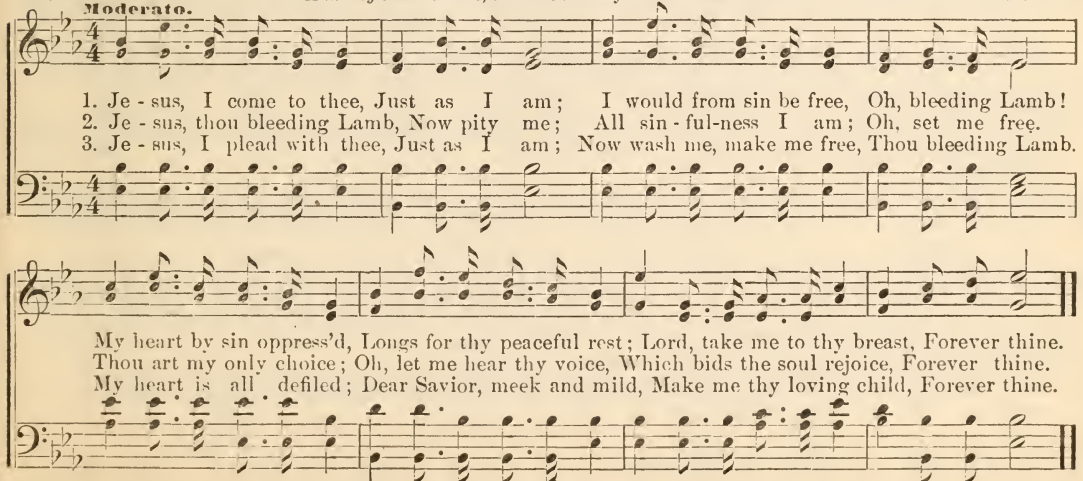


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FOREVER THINE.

I. B. *"And they shall be mine, saith the Lord of hosts."*—Mal. 3 : 17. REV. I. BALTZELL.



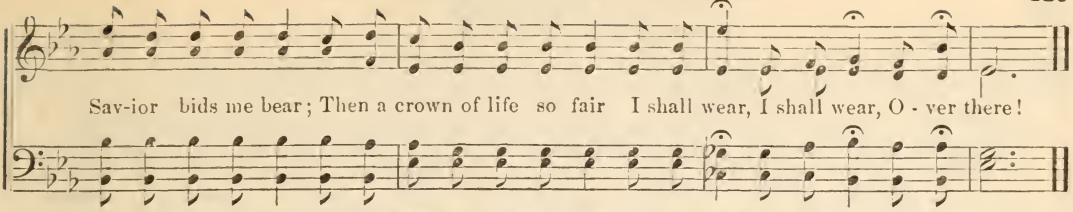
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MY SAVIOR'S GIFT.

GRACE WEBSTER HINSDALE. *"Let him deny himself and take up his cross."*—Matt. 16 : 24. E. S. LORENZ.

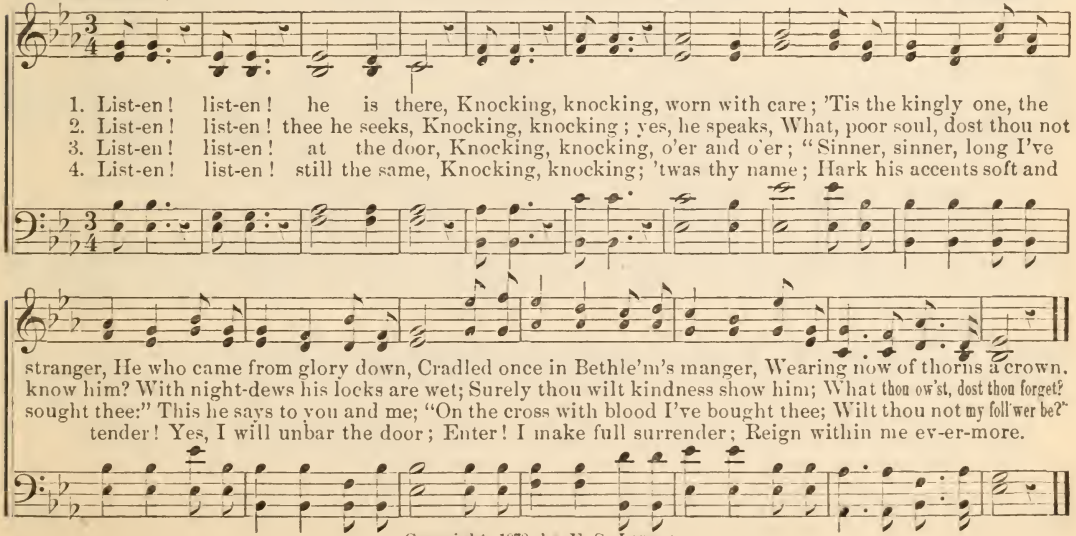


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'TIS THE KINGLY ONE, THE STRANGER.

J. E. RANKIN, D. D. *"Behold I stand at the door and knock."*—Rev. 3 : 20. E. S. LORENZ.



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MAUD.

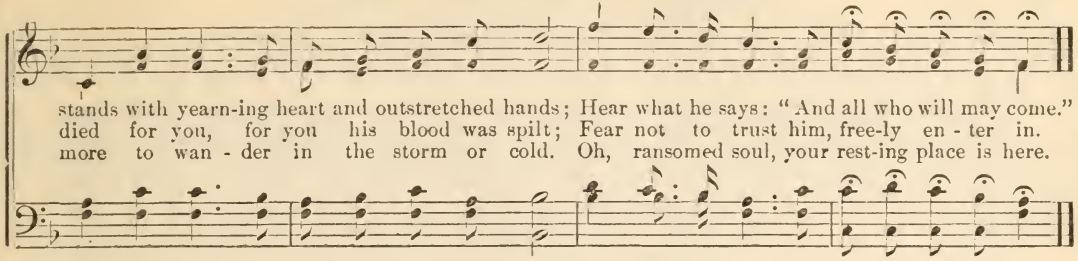
AT THE DOOR.

"Knock, and it shall be opened unto you."—Matt. 7: 7.

E. S. LORENZ.

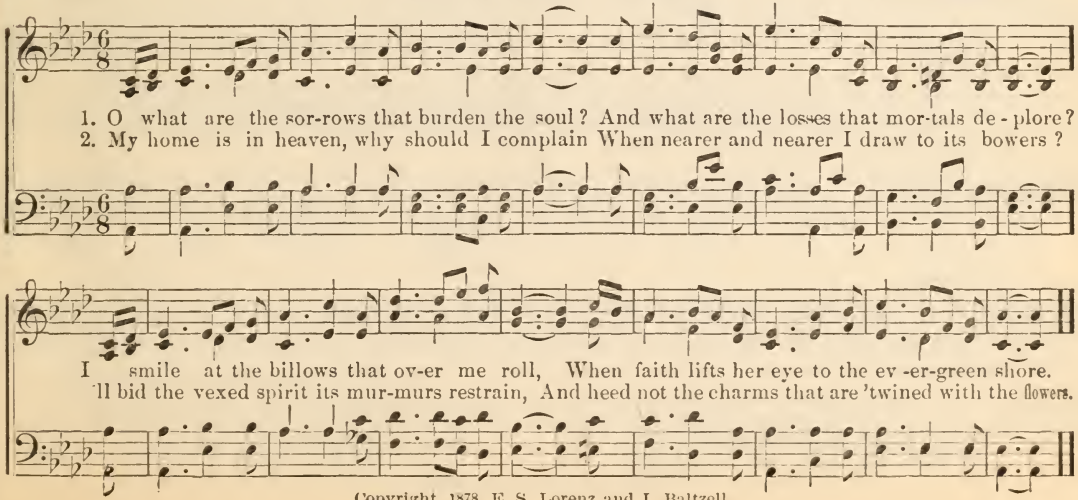


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THOUGHTS OF HOME.

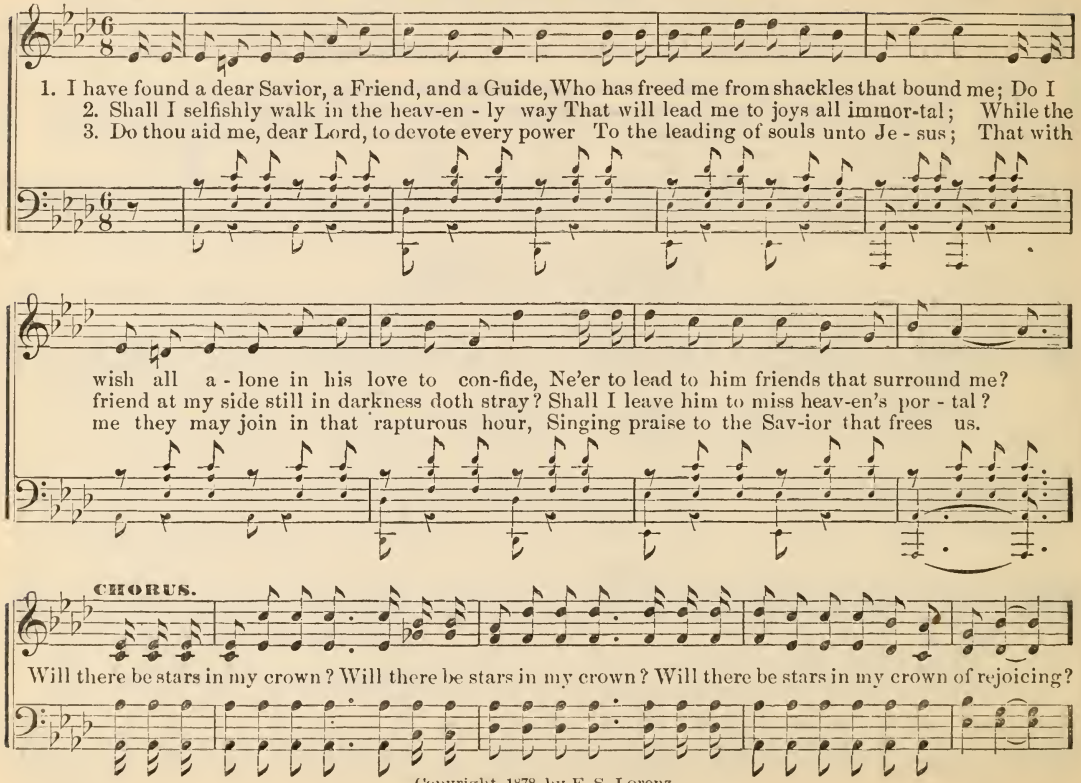
A. A. G. "*Man goeth to his long home.*"—Ecl. 12:5. REV. A. A. GRALEY.



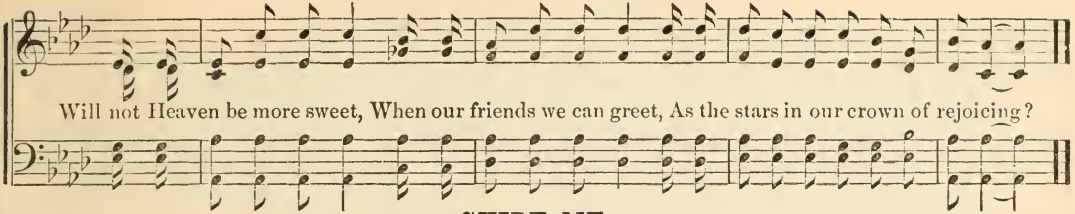
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STARS IN MY CROWN.

E. D. MUND. "*For what is our hope, or joy, or crown of rejoicing?*"—1 Thess. 2: 19. E. S. LORENZ.

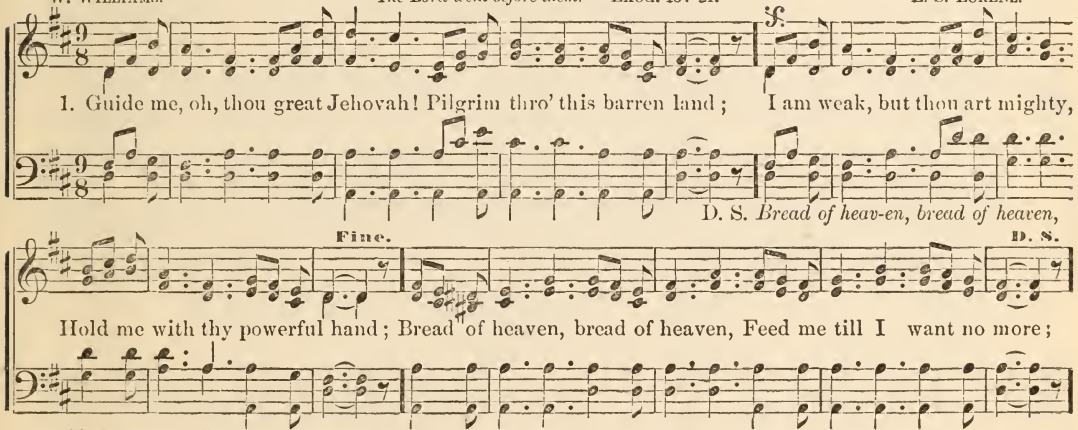


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GUIDE ME.

W. WILLIAMS. "*The Lord went before them.*"—Exod. 13: 21. E. S. LORENZ.



Feed me till I want no more.

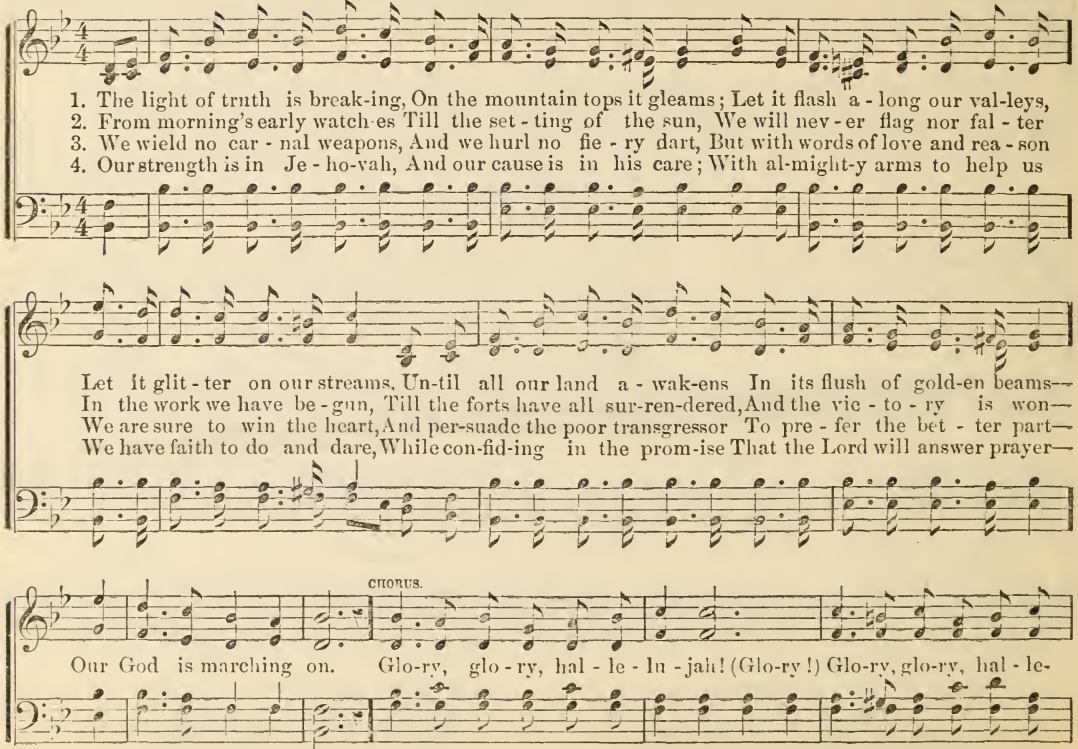
2 Open now Thy crystal fountain.
Whence the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all the journey through;
‖: Strong Deliverer! strong Deliverer!
Be thou still my strength and shield. :‖

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
‖: Songs of praises! songs of praises!
I will ever give to thee. :‖

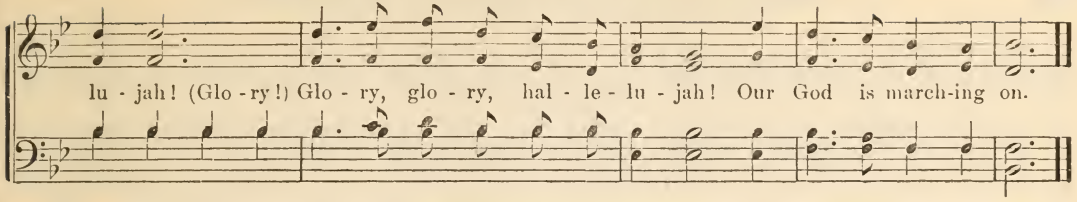
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TEMPERANCE BATTLE HYMN.

Wm. Hunter. D. D. *And the Redeemer shall come to Zion.*—Isa. lix: 20. E. S. Lorenz.

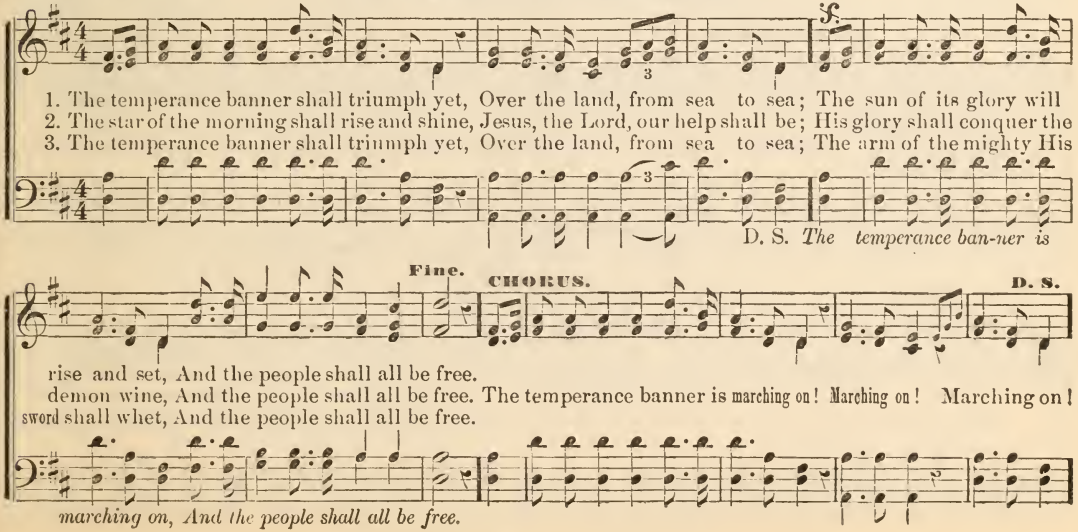


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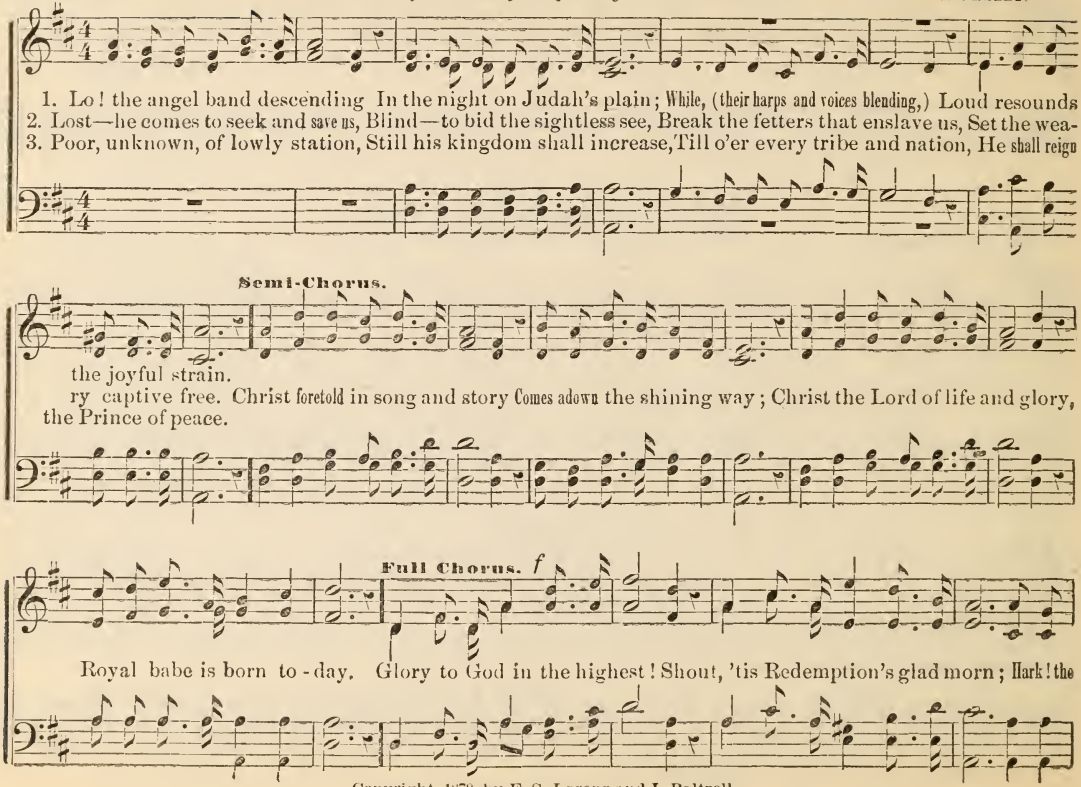
THE TEMPERANCE BANNER.

REV W. O. CUSHING. *"For the Lord God is a sun and shield."*—Ps. 81: 11. W. F. DANN.

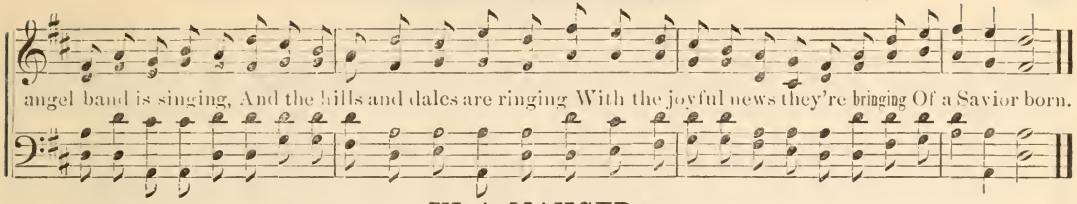


HARK! THE ANGEL BAND IS SINGING.

A. A. G. "*A multitude of the heavenly host praising God.*"—Luke 2: 13. REV. A. A. GRALEY.

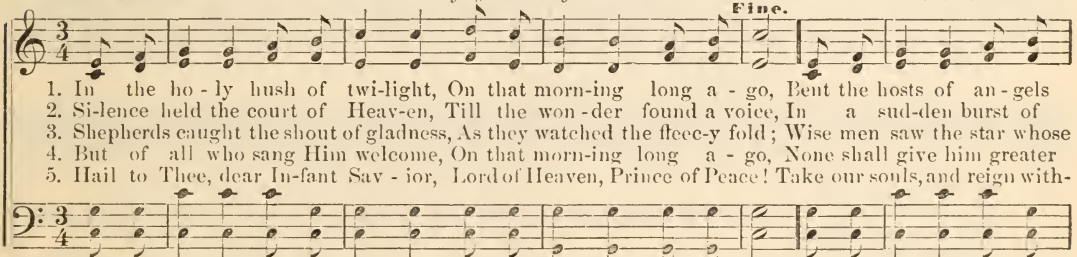


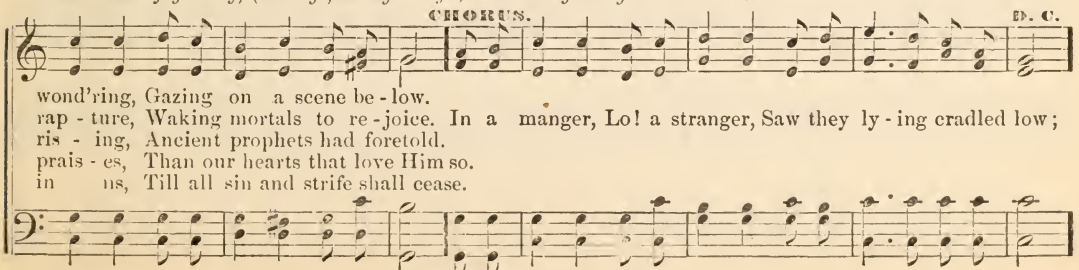
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IN A MANGER.

VINNIE VERNON. "*The babe lying in a manger.*"—Luke 2: 16. E. S. LORENZ.

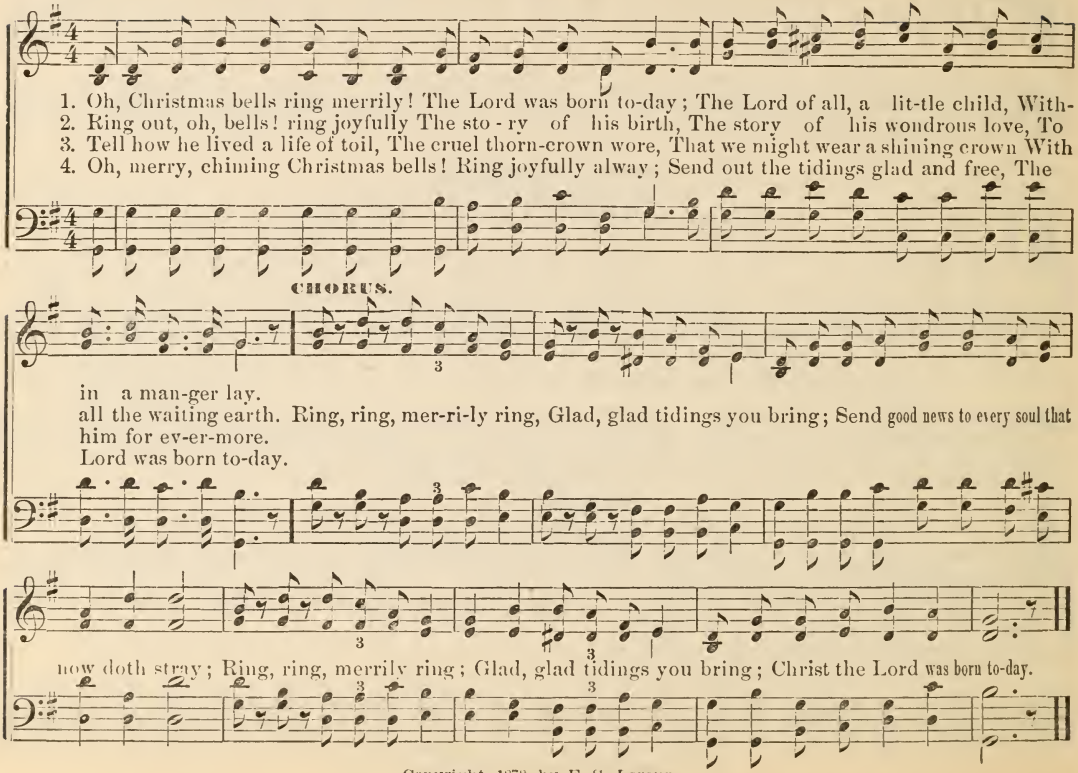




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CHRISTMAS BELLS.

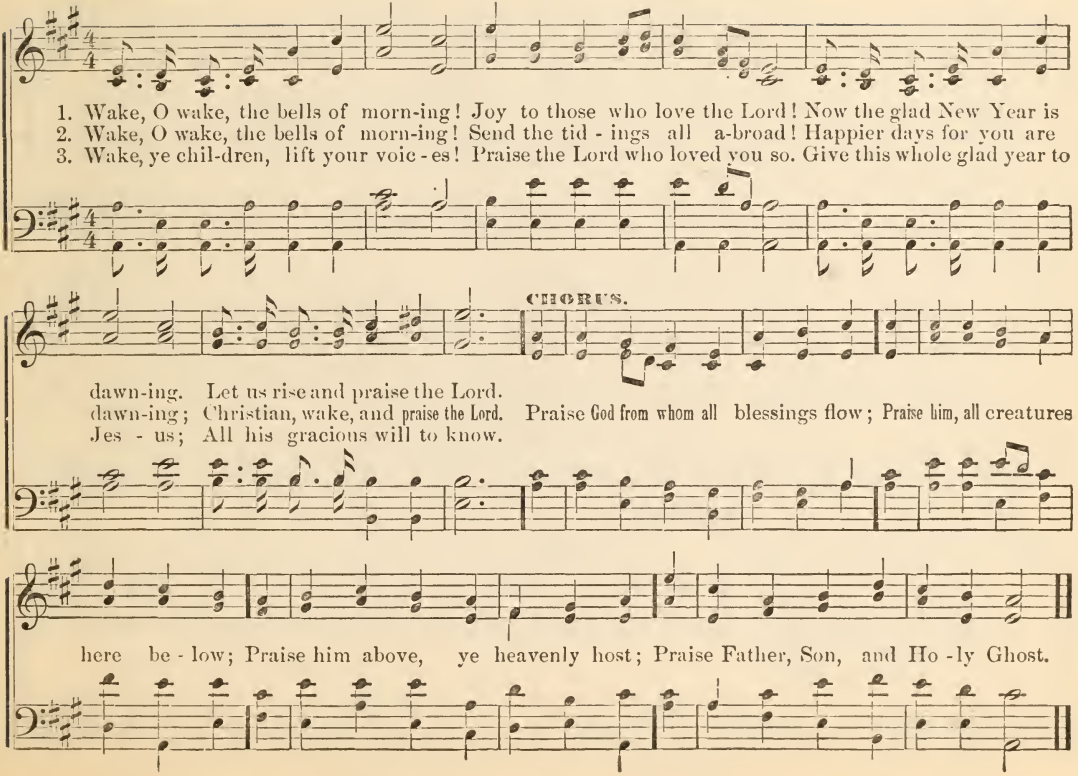
MAUD. *"Glory to God in the highest, and on earth peace, good will toward men."*—Luke 2 : 14. E. S. LORENZ.



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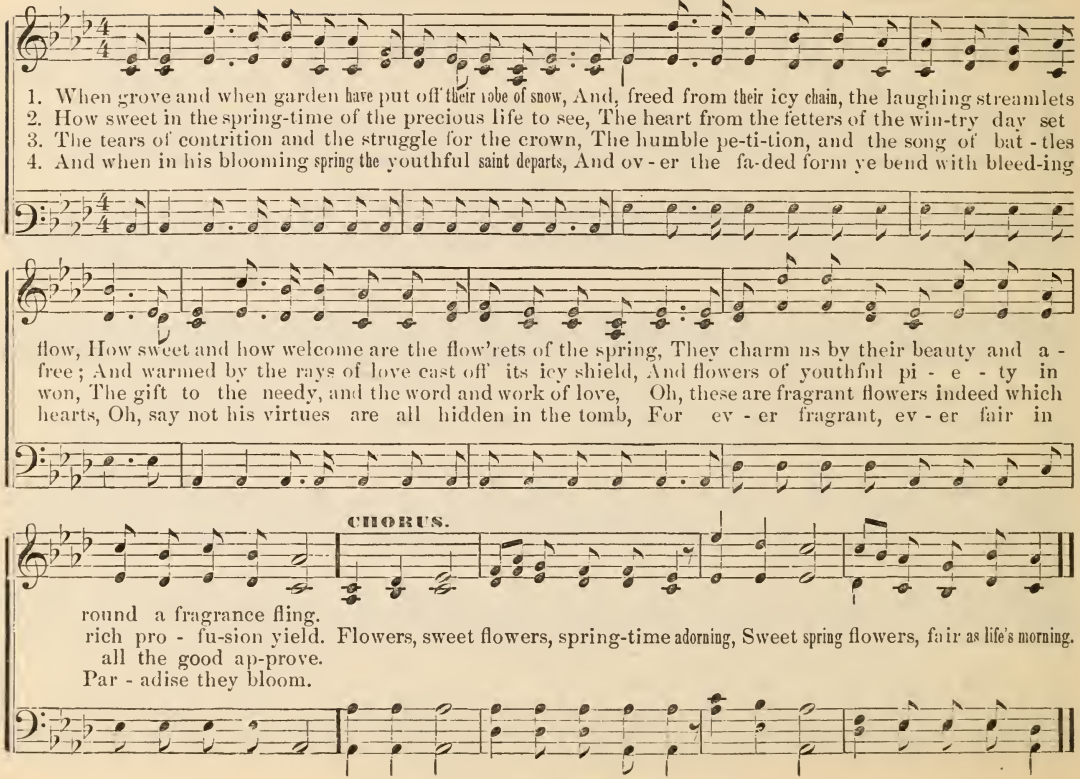
NEW YEAR'S SONG.

REV. W. O. CUSHING. *"Thou crownest the year with thy goodness."*—PS. 65: 11. E. S. LORENZ.



SPRING FLOWERS.

A. A. G. *"The flowers appear on the earth."*—Cant. 2: 12. Rev. A. A. Graley.



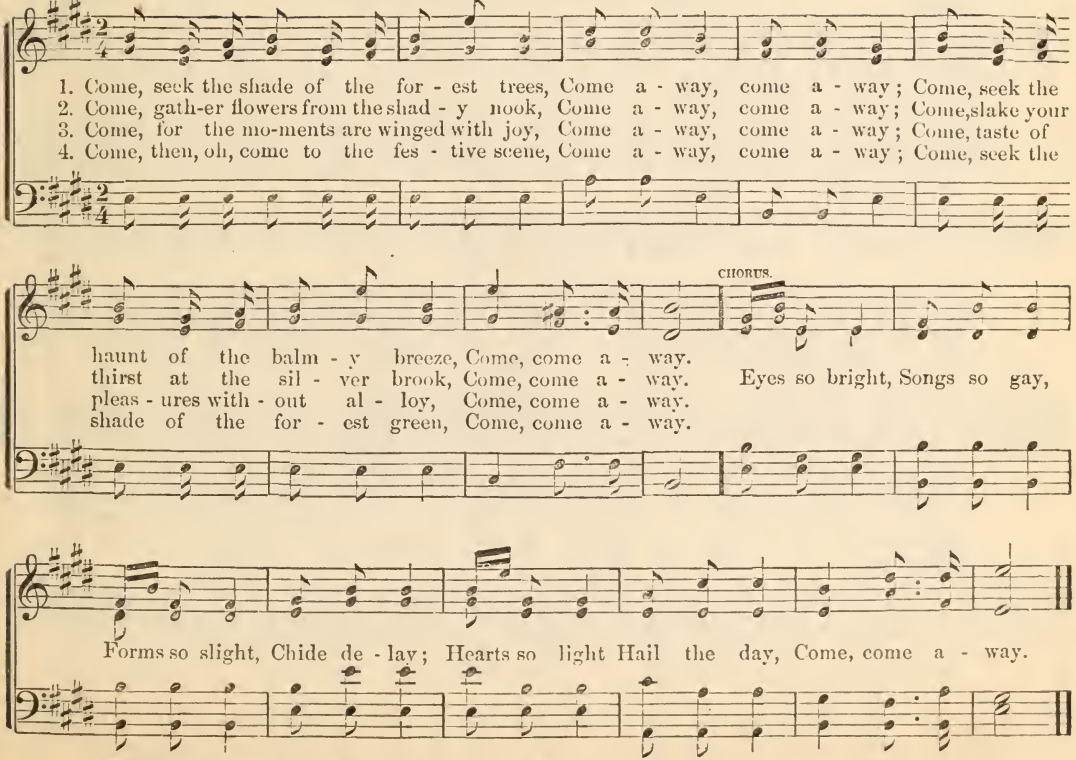
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COME, COME AWAY. (Picnic.)

Rev. A. A. G.

The groves were God's first temples.—Bryant.

Rev. A. A. Graley.

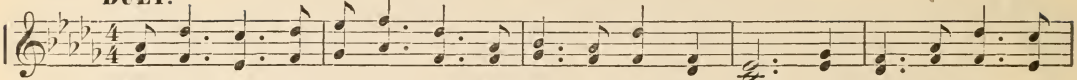


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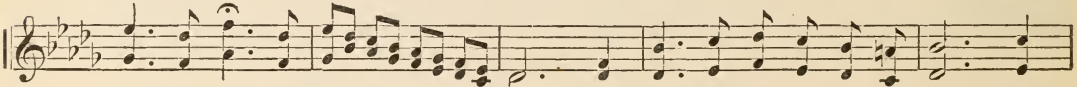
MOTHER, DEAR, I'M HAPPY NOW.

A. A. G. *"And God shall wipe away all tears from their eyes."*—Rev. 21 : 4. Rev. A. A. Graley.

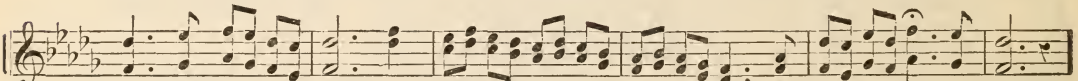
DUET.



1. Mo-ther, dear, I'm hap - py now, My toils and pains are o'er; At home at last I
2. Mo-ther, dear, I'm hap - py now, The lat - est tear is shed; The wea - ry days, the
3. Mo-ther, dear, I'm hap - py now, I wear the snow - y dress; And in my Sav - ior's
4. Mo-ther, dear, I'm hap - py now, Then mourn me not as lost; For thou shalt find thy

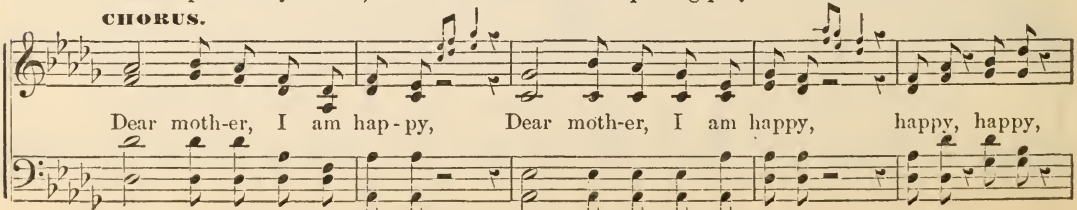


peace - ful walk Up - on the shin-ing shore. I wear the crown of price un-told, I
wea - ry nights, Like shadows all have fled. No more you lave the fevered brow, The
pres - ence stand Complete in ho - li - ness. No more a cap-tive sore op-pressed I
child a - gain When Jordan's stream is crossed: A child more hap-py, pure and fair, Than



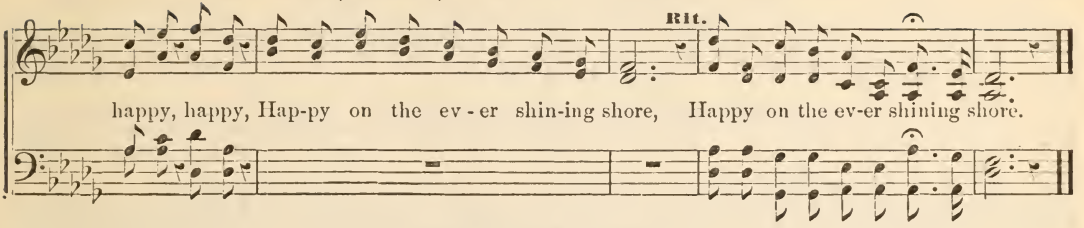
lay the cross a - side; I strike the tuneful harp of gold With all the glo - ri - fied.
droop-ing spir - it cheer; No tear-drops fall up - on me now, No sor-row en - ters here.
mourn a stub-born will; I feel no con-flict in the breast Between the good and ill.
when up - on thy breast, She listened to the parting prayer And entered in - to rest.

CHORUS.



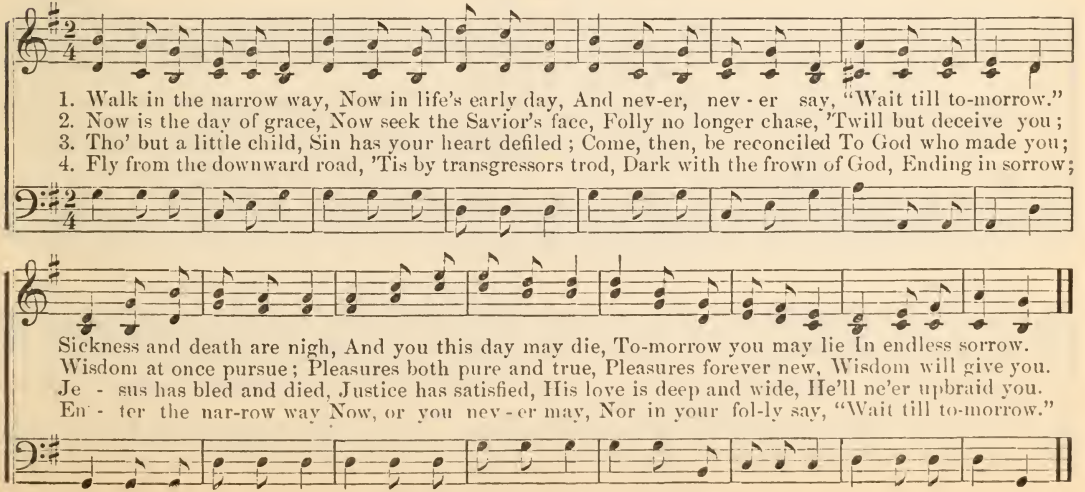
Dear moth-er, I am hap - py, Dear moth-er, I am happy, happy, happy,

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NOW, OR NEVER.

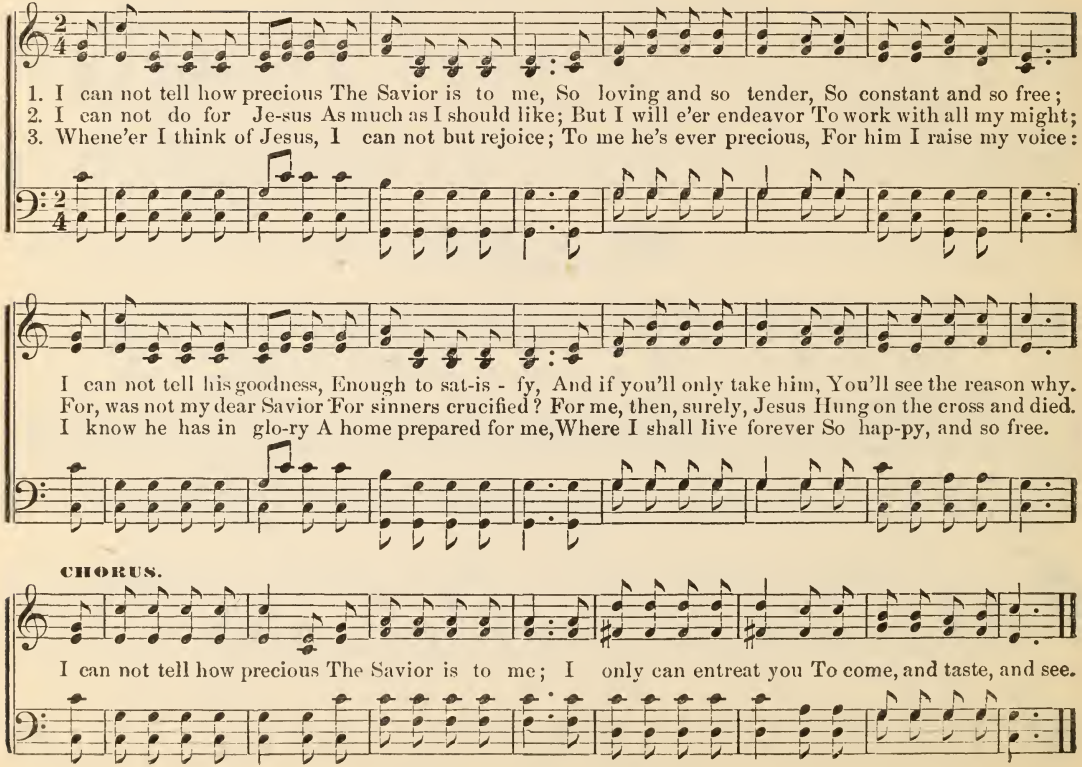
A. A. G. "*Now is the day of salvation.*"—2 Cor. 6 : 2. A. A. GRALEY.



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I CAN NOT TELL HOW PRECIOUS.

CHAS. H. GABRIEL. "*Unto you therefore which believe he is precious.*"—1 Peter 2: 7. JAMES MCGRANAHAN.



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THEORY OF MUSIC.

BY J. H. KURZENKNABE.

INTRODUCTION.

An exposition of the science, giving, 1st, an *Elementary* (simple, rudimentary, or primary,) and, 2d, a *Practical* (pertaining to practice, or putting into use,) Department.

Musical Notation.—The simple method of recording the necessary principles of the science, so as to be able to read music at sight.

LESSON I.

Music.—From the Greek, "Musika." Science, etc., combination of harmonious sounds. 1st, a succession of sounds so modulated as to be pleasing to the ear; and, 2d, the art of combining harmonious sounds, to the same effect.

This would seem to give us two principal divisions.

Melody.—From the Greek, "Melodia;" two words, melos—song, and odia, tune; an agreeable succession of musical sounds.

Harmony.—From the Greek, "Armonia," close together; the art of combining sounds so as to be pleasing to the ear.

Tone.—A sound agreeable to the ear; a musical sound.

Properties.—A tone is distinguished by certain properties: 1st, Length; 2d, Pitch; and, 3d. Force or Power; that is, a tone may be long or short, high or low, soft or loud. Thus there seem to be certain divisions, usually called *Departments.*

Rhythmics.—From the Greek, to flow; measured movement—Length.

Melodics.—From the Greek, a song, poem, or tune—Pitch.

Dynamics.—From the Greek, to be able; power; expression—Power.

REVIEW.—What do we understand by Music? What is a Melody? Harmony? What is a musical sound called? How many properties has a Tone? What are they? How many Departments have we? What are they called? Which Department treats of Length? Which of Pitch? Of Power? Could a Tone exist without Length? Without Pitch? Without Force?

LESSON II.

RHYTHMICS.

Time.—"Timo," to regulate; duration; measure of sound to be regulated into. In order for a number of voices to sing to the same period of time, we have smaller divisions of space, called:

Measure.—Allotted length of space, divided by certain perpendicular lines, called:

Bars.—Any two bars together, indicating the end of an exercise, and sometimes also of a line or stanza, is called a—

Double Bar.— Measure. | Bar. | Double Bar.

Beats.—Recurring strokes; pulsation. In vocal music, generally given with the right hand, called, Beating Time.

Accent.—Certain stress of voice to particular beats.

Double Measure.—A measure having a two-pulse movement, one a downward, and the second an upward, with the accent on the down beat.

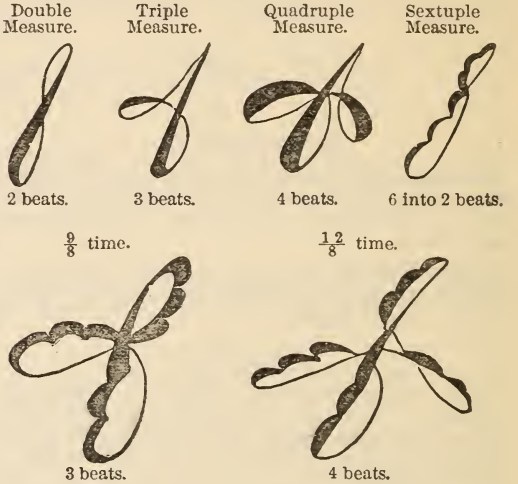
Triple Measure.—A measure having three beats—downward, left, and upward, accent on the first beat.

Quadruple Measure—A measure having four beats—downward, left, right, and upward; a main accent on the down, and a slight one to the right beat.

Sextuple Measure.—A measure having six beats—down, down, down, up, up, up; really only two, down, down, down, considered as the first or down, and up, up, up, as the second or the up beat; usually kept by only two beats, and placing the accent on both.

Sometimes a kind of time is used with three beats, an accent to each; and again four beats, and accents to each, calculating by sextuple time, three beats into one, represented respectively by figure 9 and 12.

Movements.—The following cuts will indicate the movements of the beats, in the different kinds of time:



REVIEW.—In order for a number of voices to sing together, and be regulated to the same period, What have we in Music? What is that certain allotted space in Music called? What the certain perpendicular lines? What the two bars together? What are the certain movements of the right hand called? What that certain stress of voice to particular beats? What kind of measure has two beats? How are they made? Where does the accent belong? What kind of measure has three beats? How are they made? Where does the accent belong? What measure has four beats? How are they made? Where do the accents belong? What measure is usually kept by two beats, calculating three to each one? How are they made? Where do the accents belong? How do we usually keep the time represented by figures 9 and 12?

NOTE.—A great deal of valuable time is lost in the class, by teachers, though paying close attention to beating time, neglect altogether to mark the Accent, which is and ever should be of the utmost importance; in fact it will greatly facilitate the keeping of correct time, and materially assist the pupil in the effort.

LESSON III.

RHYTHMICS.

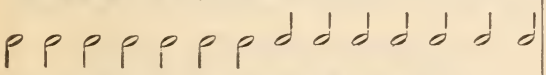
Note.—Nota, mark, token, visible sign to point out. A character representing the length or duration of some certain musical sound.

(Notes are not tones or musical sounds, but only characters or visible signs to point out, or show the length or duration that certain tones are to be held or sounded. You could not tell by a note alone, how high or low, neither how soft or loud a tone would be, but you can only tell how long to sound the same.)

Whole Notes.—Are distinguished by an open head:



Half Notes.—An open head and stem:



Quarter Notes.—A closed head and a stem:

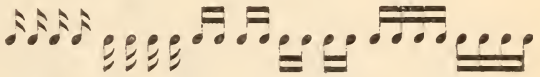


The time of distinct counting is usually given to quarter notes.

Eighth Notes.—Are known by one hook:



Sixteenth Notes.—Have two hooks:



Thirty-second Notes.—Three hooks:



Dotted Notes.—Notes may be prolonged to the amount of one-half their length by adding a dot:

A  equals . A  equals .

A second dot may be added, to increase the value one-half of the first dot:

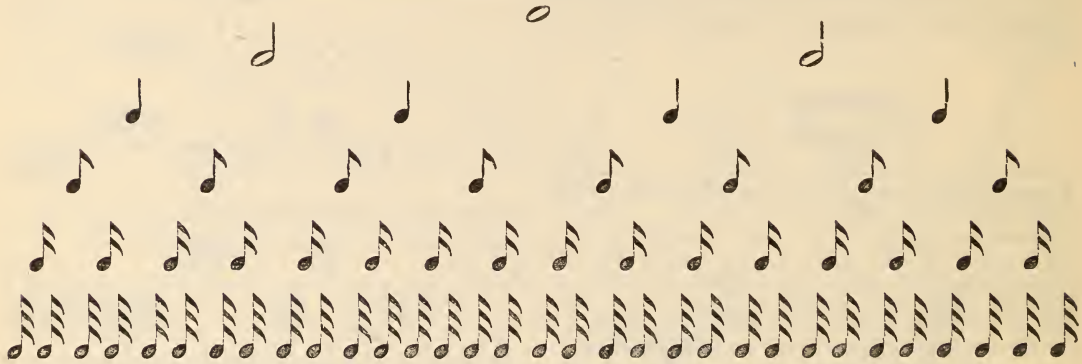
A equals . A equals .

Triplets.—Any three notes grouped together, with the figure 3 above or below them. They represent the value of only two of the same:

 equals  in value, etc.

They usually occur to words like "merrily, cheerily," etc.

TABLE SHOWING THE DIFFERENT KINDS OF NOTES, AND THEIR RELATIVE VALUE.



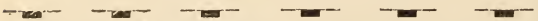
REVIEW.—What are certain characters called, representing length of tones? Do notes represent pitch, or the tone? Could you tell by a note alone, how high or low to sound a tone? How soft or loud? What can you tell only? How can you tell a Whole Note? A Half Note? A Quarter? An Eighth? A Sixteenth? A Thirty-second? What value is added by a dot? By a second dot? What are any three notes grouped together called? What value do they represent?

LESSON IV.

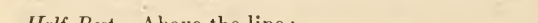
RHYTHMICS.

Rest.—A mark of a pause, ceasing from, etc. A character representing silence.

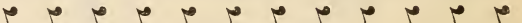
Whole Rest.—Placed under the line:



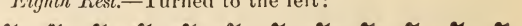
Half Rest.—Above the line:



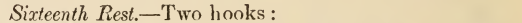
Quarter Rest.—Hook turned to the right:



Eighth Rest.—Turned to the left:



Sixteenth Rest.—Two hooks:



Thirty-second rest.—Three hooks:



(A peculiarity of the whole rest is, that it also represents a whole measure rest, no matter what kind of time we may have.)

TABLE SHOWING THE COMPARATIVE VALUE OF THE DIFFERENT RESTS.



REVIEW.—What are certain characters representing silence called? What kind of a rest is under the line? Above the line? Turned to the right? To the left? Two hooks? Three hooks? What is a peculiarity of a Whole Rest?

LESSON V.

RHYTHMICS.

Time Mark.—Certain figures set to the form of fractions, indicating what kind or the variety of time or measure we have; thus:—

$$\frac{2}{4}\ \frac{2}{8}\ \frac{2}{2}\ \frac{3}{4}\ \frac{3}{8}\ \frac{3}{2}\ \frac{4}{4}\ \frac{4}{8}\ \frac{4}{2}\ \frac{6}{8}\ \frac{6}{4}$$

The upper figure tells how many beats we have in each measure, and the lower figure, to what kind of note or the equal of which we shall give a beat.

Variety of Measure.—There is no difference to the ear in regard to variety of measure. The difference is only seemingly so to the eye. We would sing a tune just as fast in regard to the duration of the beats, no matter what the lower figure might be; thus, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, is all double measure, and we give to each measure, in either variety, two beats, making the duration of the same all alike, no matter if the same is required to a half, quarter, or eighth note.

NOTE.—There are certain signs and marks, as well as the words, to indicate the movement, whether fast, slow, or medium, which will be explained hereafter. It may also here be stated, that one of the best guides, and the surest indication of the correct movement in vocal music, is the words, or rather the expression needed to bring out the beauty or the soul of the poetry.

Varieties of Measure.—

$$\frac{2}{2}\ \frac{3}{2}\ \frac{4}{2}\ \frac{6}{2}\ \frac{9}{4}\ \frac{12}{4}$$

$$\frac{2}{4}\ \frac{3}{4}\ \frac{4}{4}\ \frac{6}{4}\ \frac{9}{8}\ \frac{12}{8}$$

$$\frac{2}{8}\ \frac{3}{8}\ \frac{4}{8}\ \frac{6}{8}$$

REVIEW.—What are certain figures set to the form of fractions called? What do they indicate? What does the upper figure show? What the lower? Is there any difference to the ear in regard to varieties of measure? Would the movement be the same? What have we to indicate the movement? What forms our surest guide?

LESSON VI.

MELODICS.

Scale.—Scala; graduation; ladder; a certain series of tones ascending and descending in regular progression. (German, "Tone Leiter," Tone Ladder.)

Diatonic Scale.—A series of eight tones, in regard to pitch ascending and descending in regular progression, named from the lower upward; thus, One, two, three, four, five, six, seven, eight. The eighth tone forms, however, the first of the next higher ascending scale; and in order to avoid the confusion in regard to the duplication of names, we will omit figure eight altogether in this notation and use figure one in place.

Octave.—The difference in pitch between any one tone and its recurring eighth higher one.

Interval.—The difference in pitch between any two tones of the scale. There are seven intervals in our Diatonic Scale. They are, however, not all alike; some are larger, others smaller.

Steps.—The larger intervals between any two successive tones of the scale.

Half Steps.—The smaller intervals between any two successive tones of the scale. The Half Steps will occur between tones 3 & 4 and 7 & 1 of the Diatonic Scale. The other five are steps.

NOTE.—The Half Steps must occur between tones 3 & 4 and 7 & 1, otherwise we would not have the Diatonic Scale.

SCALE NAMES.

One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.	Seven.	Six.	Five.	Four.	Three.	Two.	One.
Step.	Step.	Half Step.	Step.	Step.	Step.	Half Step.	Half Step.	Step.	Step.	Step.	Half Step.	Step.	Step.	

Vocal Compass.—Three successive scales considered in pitch, making twenty-two tones, or three octaves, comprise the compass for the human voice.

ASCENDING

1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7

Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.*

VOCAL COMPASS.

1

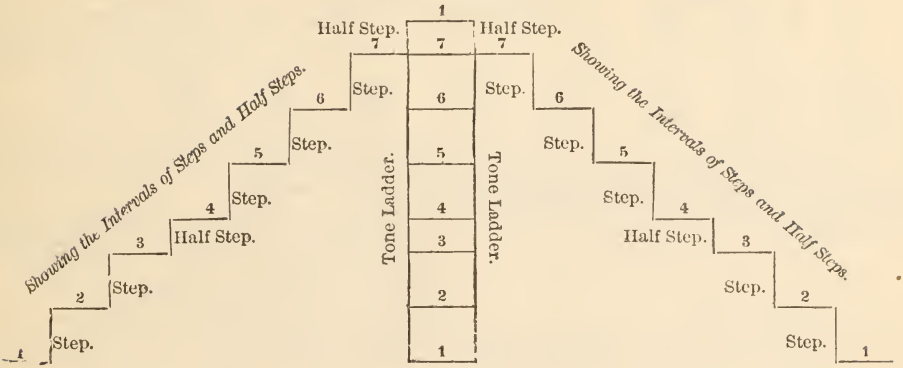
DESCENDING

7 6 5 4 3 2 1 | 7 6 5 4 3 2 1 | 7 6 5 4 3 2 1

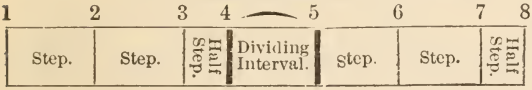
Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.*

VOCAL COMPASS.

DIATONIC SCALE.



Diatonic Scale, showing the dividing interval between 4th and 5th tone.



REVIEW.—What is that certain series of tones ascending and descending in regular progression called? What that certain series of eight tones of above? What is the peculiarity of the eighth tone? What do we call the difference in pitch between any one of the tones of the scale and its recurring eighth? What the difference in pitch between any two tones of the scale? Are intervals all alike? What are the larger intervals called? The smaller? How many intervals are contained in the Diatonic Scale? How many are steps? Half steps? Where are the half steps found? Are the half steps always found between tones 3 & 4 and 7 & 1? How are the tones of the Diatonic Scale named? How many successive scales or octaves belong to the compass of the human voice? How many tones or pitches? To what is the Diatonic Scale likened? What kind of a Ladder is it said to be? Between which number of tones do we find the dividing interval? Have we to either side two steps and one half step?

LESSON VII.

MELODICS.

Syllables.—There are certain Italian syllables used to assist the pupil in singing and familiarizing the tones of the Diatonic Scale:

Do.	Re.	Me.	Fa.	Sol.	La.	Si.	Do.
1	2	3	4	5	6	7	1
Pronounced Doe.	Ray.	Mee.	Fah.	Sole.	Law.	See.	Doe.

NOTE.—Remember these syllables are not the names of the tones, but only applied, in order to simplify the retaining of the pitches of the tones of the Diatonic Scale, and represent their relative sound.

Diatonic Scale.

Ascending.							*Descending.*							
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.	Si.	La.	Sol.	Fa.	Mi.	Re.	Do.
1	2	3	4	5	6	7	1	7	6	5	4	3	2	1

Scale Names.—	One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.
Syllables.—	Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

Note.—Let the teacher impress the pupil with the importance of continually, and wherever convenient, to practice the singing of the tones of the Diatonic Scale, so as to become perfectly familiar with each pitch required. Do not only practice by syllables Do, Re, Mi, etc., but also by figures, vowels, etc., and particularly the syllable La, La, La, etc.

Good Articulation.—The correct and distinct sounding of each tone of the scale.

Practice the following figures, or any other deemed best adapted to the pupil, in order to become familiar with the pitch of each separate tone, using syllables: 1, 2, 3, 4, 5, 6, 7, 1 or 8, 1, 2, 3; 2, 3; 1, 3; 1, 2, 3, 4; 3, 4; 2, 4; 1, 4; 1, 2, 3, 4, 5; 4, 5; 3, 5; 2, 5; 1, 5, 6; 1, 6; 1, 2, 6; 1, 2, 3, 6; 1, 2, 3, 4, 6; 1, 2, 3, 4, 5, 6, 7; 1, 7; 2, 7; 1, 2, 3, 7; 1, 2, 3, 4, 7; 1, 2, 3, 4, 5, 7; 1, 2, 3; 1, 3; 1, 3, 5, 7; 6, 7; 1, 3, 5; 3, 1, etc.

Review.—What syllables do we apply to the tones of the Diatonic Scale? What are their names? Are they the names of tones? What kind of pitch do they represent? Is it important to be continually practicing the tones and skips of the Diatonic Scale? What is the correct and distinct sounding of each tone of the scale called?

LESSON VIII.

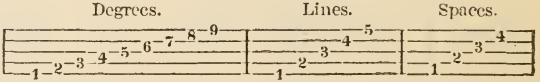
Melodics.

Staff.—To support, hold, rest upon; the five parallel lines and the four intervening spaces upon which music is written. Each line and every space represents a certain pitch, or really holding, propping, supporting the same.

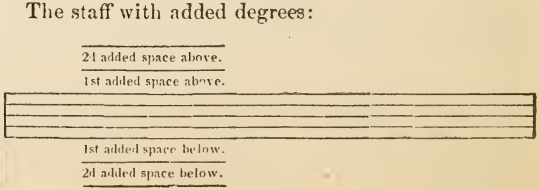
Degree.—Each line and every space is called a degree. Thus, we have nine degrees of the staff; five are lines and four spaces. The degrees of the staff count from the lower upward.

Added Lines and Spaces.—Certain small lines and intervening spaces used in connection with the staff, which are found either below or above the same. They do not belong to the staff, but are added to the same, and the staff would be complete without them.

The Staff representing its nine degrees:

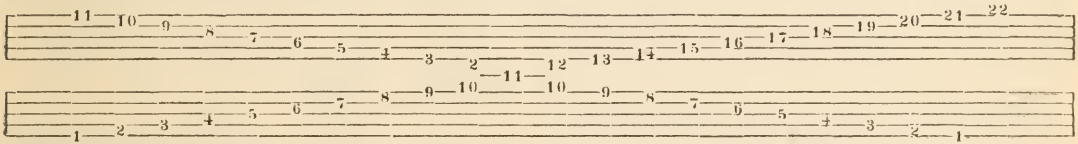


The staff with added degrees:

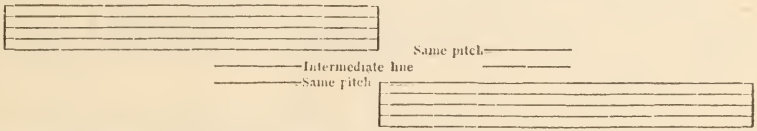


Intermediate Line.—In order to avoid the complication with so many added degrees, we have arranged two staffs, and divide the same by one intermediate line, giving to a certain class of voices a separate staff, and uniting the pitch for both at the intermediate line. The spaces caused by the intermediate line, the one above and the other below, are called Intermediate Spaces.

The Staffs and Intermediate Line and Spaces, the 22 degrees for the compass of the human voice, and the 11 degrees of each class of voices:



The Staff showing the true Pitch of the added lines and spaces in comparison with the staffs.



REVIEW.—What are the five parallel lines and the four intervening spaces called? What does the staff represent? What is each line and every space called? How many degrees has the staff? How are they named or counted? What are the little lines below and above the staff called? Do they belong to the staff? How do we arrange the 22 degrees of the compass for the human voice upon the staff? What is that little line between the two staffs called? What the two added spaces? Where do both class of voices unite in pitch? If we have a second added line above the lower staff, what line will it equal in pitch? What the added line below the intermediate?

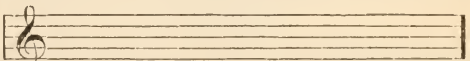
LESSON IX.

MELODICS.

Clef.—Italian, Clavis; Key. A character determining the position of the different class of voices on the staff.

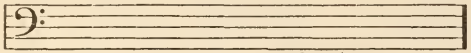
NOTE.—The difference in pitch between the Adult Male and Female and Childrens' Voices, is eight tones, or an octave, and the Clef, by placing either class upon its appropriate staff, opens the true pitch, or so to say, gives the key to each class of voices.

The Treble Clef.—Represents the staff suited in pitch to the Female Voice. This Clef winds around the second line of the staff, and the pitch of the line being called G, therefore this Clef is often called the G Clef:

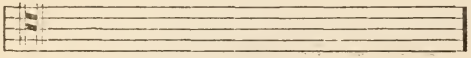


The Bass Clef.—Represents the staff suited in pitch to the Adult Male Voice. This Clef winds around the

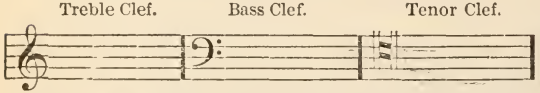
fourth line of the staff, and the same being the pitch F, the Clef is often called the F Clef:



The Tenor Clef.—This Clef is often used for convenience sake, to determine the pitch suited to the higher Male Voices, called Tenor. It is placed on the third space of the staff, and the pitch of that space being C, it is also called the C Clef:



The Staff with the different clefs:



REVIEW.—What are the characters called which determine the pitch of the different voices represented on the staff? How much difference is there between the Adult Male and Female Voice? What Clef represents the staff, suited in pitch to the Female Voice? Around which line does it wind? What is its name? What is this Clef sometimes called? Which Clef represents the staff suited to the pitch of Male Voices? Around which line does it wind? What is its name? What is this Clef sometimes called? What Clef is used to represent the higher Male or Tenor Voices? On what space is it placed? What is its name? What is this Clef sometimes called?

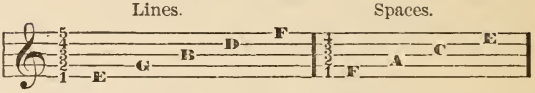
LESSON X.

MELODICS.

Pitch.—The different pitches represented by the degrees of the staff, are named by the first seven letters of the Alphabet, commencing, however, with the seventh letter, G, on the lowest degree of our staffs.

Letters.—A, B, C, D, E, F, G.

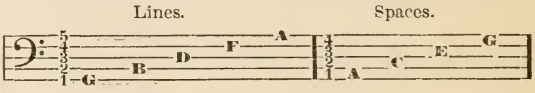
Pitch of the Degrees of the Staff in the Treble Clef:



Guide to the Lines.—Every Good Boy Does Finely.
1 2 3 4 5

To the Spaces.—FACE.
1 2 3 4

Pitch of the Degrees of the Staff in the Bass Clef:



Guide to the Lines.—Good Boys Do Finely Always.
1 2 3 4 5

To the Spaces.—All Cases Easy Gained.
1 2 3 4

The Pitch of the degrees of the staff in the Tenor Clef is named by the same letters as in the Treble Clef, only the Pitch is suited to the Adult Male Voice, and is consequently eight tones, or an Octave lower.

Middle C.—The Pitch of the Intermediate line between the Treble and Bass Clefs, is named by the letter C, and as it represents the dividing, or middle degree between the two staffs, it is named Middle C.

Intermediate Spaces.—The Space below Middle C, is called B, and the one above it, D.

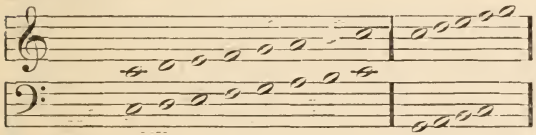
Staffs in both Clefs, showing Guide and Intermediate Degrees:



Pitch of added degrees in comparison with the staff, showing really only one intermediate line, middle C:



Scale placed on the staff:



Pitch Names. C D E F G A B C
Scale Names. 1 2 3 4 5 6 7 1
Syllables. Do Re Mi Fa Sol La Si Do.

Key Note.—Tone 1, or Do, seems to be one of the most important tones of the Diatonic Scale—in fact, the scale seems to be built upon it; while again the same tone not only opens, but also closes the scale again; hence the very appropriate name, Key Note.

REVIEW.—By what is the Pitch of the degrees of the staff named? What is the Pitch represented by the first line of the Treble Clef called? The second line? The third? The fourth? The fifth? What is the guide to the lines? What is the pitch name of the first space? The second? The third? The fourth? What word forms the guide? What is the name of the pitch of the first line in the Bass Clef? The second line? The third? The fourth? The fifth? What is the guide? What is the pitch name of the first space? The second? The third? The fourth? What guide have you? What are the pitch names of the degrees of the staff in the Tenor Clef like to? To what voices is this Pitch suited? What is the pitch name of our Intermediate or dividing line? What the space below it? The space above? Is the first added line below the staff in the Treble Clef, and the first above the staff in the Bass Clef, both one and the same degree? Is it the same Pitch? What Pitch would we have by a second added line above the Bass Clef? By a third added line? By a second added line below the Treble Clef? A third added line below? By what are the Pitches of the tones of the Diatonic Scale named, or what names absolute Pitch? What do figures name? What do syllables name? Which seems to be the most important one of the tones of the Diatonic Scale? What is its peculiar name? What does the Key note seem to open? What is the pitch name of our Key note in above example?

LESSON XI.

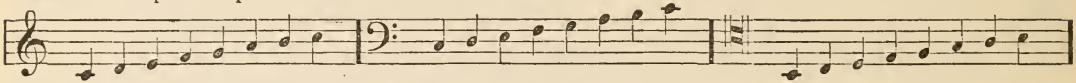
MELODICS.

Model Scale.—Pattern; example to form from, etc. A scale is named by the letter upon which it is placed, or the pitch upon which it is founded; thus, a scale being placed upon the pitch C, it is called the scale of C. This scale being composed out of all natural pitches of the degrees of the staff, therefore it is also called the Natural Scale. Again, as either of these tones forming the Scale of C may be taken to name another scale, so to say forming a model for any other one, therefore it is said to be the Model Scale.

NOTE.—This Scale is not more natural than any other one, only it is founded upon the natural pitches of the degrees of the staff. Any other Scale is just as natural in its tone progression.

It will thus be seen that we may form seven different scales, as there are seven pitches composing the scale of C. Indeed, we may have more, as will be seen in the succeeding Lessons.

Model Scale placed upon the Staff:



Key of C.—There is a difference in saying Scale of C and Key of C; thus, while in a scale we must ascend and descend in regular progression, in the Key of C we may skip to any tone placed on the degrees of the staff.

Classification of the Voices.—While we have two classes of voices, Adult Male, and Female, we may again divide each class in different parts, the usual division, which are:

Soprano—The higher Female Voices.

Alto.—The lower Female Voices.

Tenor.—The higher Male Voices.

Bass.—The lower Male Voices.

NOTE.—There are other divisions, but will not be noted now.

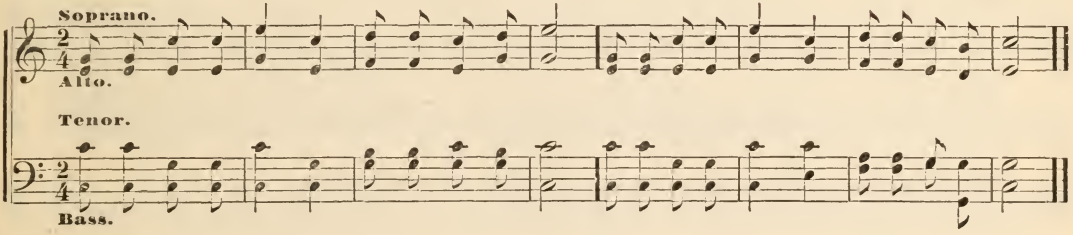
The Compass for each division is usually about one octave and a half each, which either voice ought to reach with ease; of course the same may be extended higher or lower, or both, but the following being the usual extent for a full clear tone, produced without effort.

Comparison of the Pitch of the classified voices, giving to each its usual compass, on separate staffs:



Brace.—The lines preceding the Clefs, connecting the number of staffs to be used for the different voices, showing on how many staffs a composition is written.

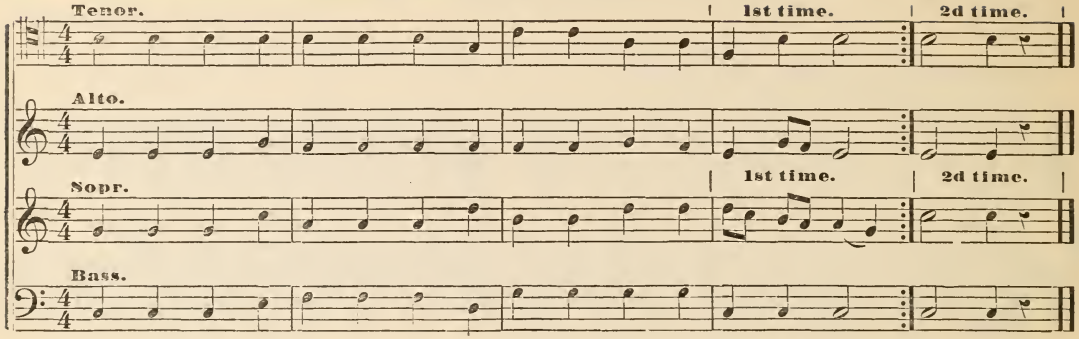
Four Part Harmony as written on two Staffs:



Four Part Harmony as written on three Staffs:



Four Part Harmony as written on four Staffs:



NOTE.—The foregoing exercises are all in the Key of C. Now then remember that Do, or the Key-note, is placed on the third space in Tenor, Alto, and Soprano parts, and on the second space for the Bass. In other words, Do or one of the Diatonic Scale, is placed on C. Now then count to the third tone, and you have the Alto Note, the Tenor and Bass starts with the Key-note, and find the fifth degree from C, is the first note in the Soprano.

REVIEW.—By what is the Scale upon the Staff named? What would we call a Scale founded upon the letter or Pitch C? Why is this called the Natural Scale? Why the Model? Is this Scale more natural than any other? How many Scales can be formed, having each founded upon one of the tones belonging to the Scale of C? May we for a any others? Is there any difference in saying Scale of C, and Key of C? When we have only two classes of Voices, Adult Male and Female, how do we obtain four parts? What are the higher Female Voices called? The lower? What the higher Male Voices? The lower? Are there sometimes still other divisions? How do the different divisions of Voices range in Pitch? To about what extent in compass is each Voice considered? May either division extend beyond the compass given? How is Four Part Harmony written on two staffs? How on three staffs? How on four? What is the connecting line preceding the Clefs called? Which unites the number of staffs to be used in a composition? How will the pupil be able to tell what note their parts commence with in the exercises given? Will counting from the Key-note upward, 1, 2, 3, 4, 5, etc., if above it, or downward, 1, 7, 6, 5, etc., if below, always be a sure guide to find the first note? If the third tone, would it be Mi? If the fifth, Sol?

LESSON XII.

MELODICS.

Transposition.—To transpose; putting; placing; to change place or order of. Changing or removing the scale upon some other pitch or letter than C; moving the scale to some other position on the staff.

NOTE.—The attentive pupil will no doubt be interested to know how the removal of the scale to some other degree of the staff is effected, and why the change is made.

Order of Intervals.—It has no doubt been noticed that much stress seems to be laid upon the Order of Inter-

vals of the Diatonic Scale, namely: that the half step must come between tone 3 & 4 and 7 & 1 of the scale. Indeed, it would not be a Diatonic Scale were the order of intervals different.

Sharps.—Now, then, should a character called a sharp (♯) be placed upon any degree of the staff, the effect would be to cause that pitch to be sharpened or raised a half step higher.

Flats.—The effect of a Flat (♭) would be to lower or flatten a degree in pitch a half step.

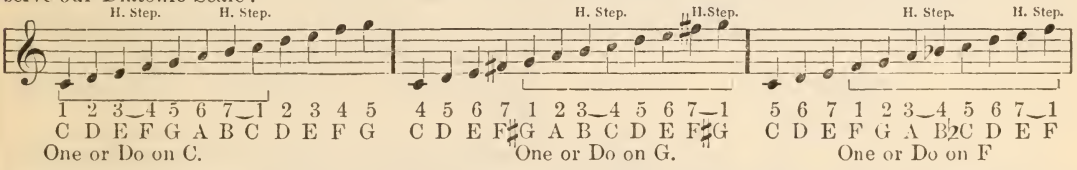
Naturals.—The effect of a Natural (♮) would be to leave a degree natural.

There would consequently be such a disarrangement of the order of intervals of the Diatonic Scale as to entirely destroy the same.

Notice the following changes of the order of intervals:



Now, in order to avoid this changing of the order of intervals, we will remove the Diatonic Scale to some other position on the staff, and thereby retain the half step between 3 & 4 and 7 & 1; or, in other words, preserve our Diatonic Scale:



It will be noticed that here the half step always occurs between tones 3 & 4 and 7 & 1. Examine scale. In first example it is founded on C; in second, the scale is founded on G; and in third, on F. It will be found that in either example the scale is complete.

Signature.—Sign, or mark impressed. When either a sharp, flat, or in certain cases a natural is placed at the beginning of the staff next following to the clef (and sometimes within a staff, after a double bar), then such a character becomes a sign, or a signature, for the removal of the scale to some other suitable position, where the order of intervals of the Diatonic Scale is retained.

Pitch of Signature.—The effect of the signature on the degree of the staff upon which it is placed holds good throughout the entire staff, unless removed by another. Not only will the pitch of that line or space upon which it is placed be changed, but the same letter,

wherever it may be formed upon the staff, or added degrees. A signature of a sharp placed upon the fifth line also changes the pitch of the first space, because it is the same letter. It really changes the pitch F to F♯, etc.; and the same rule holds good by any and all signatures.

REVIEW.—What is meant by Transposition? Can we ever change the order of Intervals of the Diatonic Scale, and still retain the same? What effect would a sharp produce when placed on any degree of the staff? What effect would a flat have? What a natural? Why do we change or remove the scale to some new position of the staff? What do we call these sharps, flats, or naturals, when placed at the beginning of the staff, next following the Clefs? What is said to take place? Why do Signatures change or remove our scale? Will the new Pitch introduced by the signatures disarrange the Pitch progression of the staff, from the one it would be, without the signature? What effect has the signature of one sharp on the fifth line? Does it affect any other degree? Why the first space? Do Signatures then affect the letter upon which they are placed wherever they may be found? Would the Signature of one sharp, placed on the fifth line, or the letter, or Pitch F, remove the same altogether, and replace the same by F sharp? Does the same rule hold good by any and all Signatures?

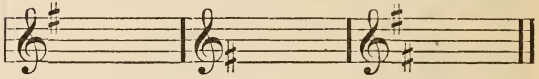
LESSON XIII.

MELODICS.

Transposition by Sharps and Flats.—When Sharps and Flats, etc., become Signatures, they take a fixed position on certain degrees of the staff, and can not be placed on any other degree.

NOTE.—Transposition is not considered according to the number of the characters, but the new Pitches that are caused; thus, we may have a sharp placed on the fifth line, and also on the first space, and we would only have Pitch F sharp, the same, as if we had only one sharp; neither is it particular where we place the signature on the letter, only so we place the same upon the right one. Thus we may place the first sharp (signature), either upon the fifth line, or the first space, only custom and general usage has fixed the position, and is generally agreed upon, and considered most convenient, and therefore adopted.

F♯ by signature. F♯ by signature. F♯ by signature.



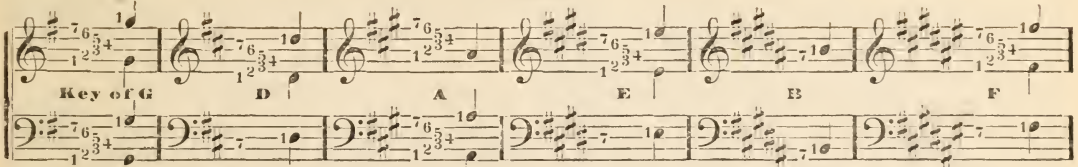
New Position of the Key-note.—The quickest way to find the new position of the Key-note is, that the pitch or letter, upon which the last, or right hand sharp is placed, is always degree, or tone seven, of the newly found scale. Then again, the degree above the last sharp shows the pitch of our Key-note.

By the signature of flats, the last flat shows the pitch of tone four of the New Scale introduced. Again, by two or more flats in the Signature, the one previous to the last one, shows the pitch of the Key-note.

Order of Signatures.—Sharps and Flats when placed as Signatures, always follow in a regular fixed order, and can not be placed in any other order than the one fixed. Sharps assume the position of pitch four of the preceding Key, and place the New Key-note one degree above, while flats assume the position of pitch seven of the former key, and place the New Key-note four degrees below its assumed one.

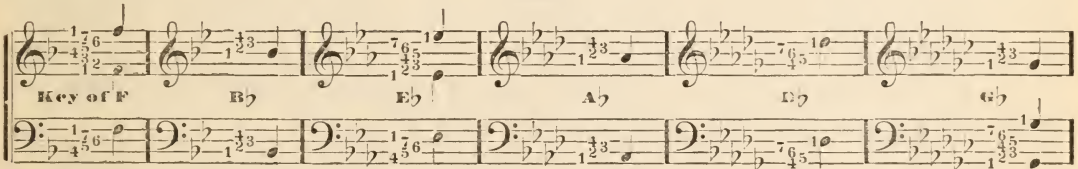
Signatures and Keys.

Sharps.



Guide.—G—o D—own A—nd E—at B—reakfast F♯—irst.

Flats.

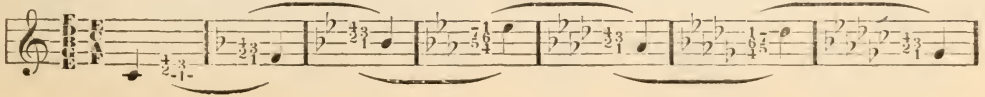


Guide.—F—our B♭—oys E♭—at A♭—pple D♭—umplings G♭—reedily.

Absolute Pitch.—It will be noticed that the letters of the staff do not change, but the scale is simply removed to that pitch, which was tone five, of the previous scale by sharps.



and tone four of the preceding scale by flats.

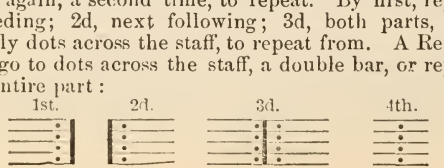


REVIEW.—Do we have to place our signatures—Sharps, Flats, etc.—on a regular, fixed position, or may we place them on any degree of the staff? Do we consider Transposition according to the number of the characters—sharps, flats, etc.—or is it the degrees or the pitch that are affected? Suppose we had two sharps placed as a signature, one on F, the fifth line, and the other on F, the first space, what would be our signature? What new Pitch is found on the staff? Which is the quickest rule to detect the Key-note? Is there any other? What rule have we by Flats? Any other? What order of position do sharps assume when placed as signatures? Is it always pitch four of the preceding key? What order do Flats assume? One sharp shows the key of? Two sharps? Three? Four? Five? Six? Why F♯? What guide have we? What is the signature of the Key of G? D? A? E? B? F♯? What new pitch have we in the Key of G that we have not in the Key of C? What new pitches in the Key of D? In Key of A? E? B? F♯? Where is the Key-note placed in the Key of G on the Treble Staff? Where do we find the Key-note in the Key of D? Key of A? E? B? F♯? What is our Key Guide to the Sharps? One flat shows the Key of? Two flats? Three? Four? Five? Six? What is the Signature to the Key of F? To B♭? E♭? A♭? D♭? G♭? What degree is affected by the signature of one flat? Two flats? Three flats? Four flats? Five flats? Six flats? On the staff in the Bass Cleff, where is the Key-note placed by the signature of one flat? Where by two flats? By three? By four? By five? By six? What is our guide to the flats? What do we call the pitch of the fixed degrees of the staff? What degree of any previous scale forms the Key-note in transposition by sharps? By flats? What Department have we been studying in? How do you know? What was the subject?

LESSON XIV.

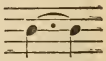
MISCELLANEOUS.

Repeat.—Dots placed across the staff, meaning, to go over again, a second time, to repeat. By first, repeat preceding; 2d, next following; 3d, both parts, and simply dots across the staff, to repeat from. A Repeat will go to dots across the staff, a double bar, or repeat the entire part:



Endings.—Certain enclosed 1st time, 2d time, called first and second ending. First time, omit 2d ending, and in the repeat omit 1st time, and pass to the 2d.

Tie.—When a curve connects two or more notes on the same degree of the staff, they are said to be a tie, meaning one. The first note of a tie is only sounded, and held to the value of all connected, being really only one pitch:



Pause.—A short curve placed above or under a dot: 𝄐 𝄑. This sign means to prolong, hold, or dwell, beyond the time indicated by the note, or rest, over or under which it is placed.

D. C.—Da Capo (Capo, Beginning). Go to the Beginning (the continuation is from the Beginning of the Composition).

D. S.—Dal Segno (the sign). Go to the sign 𝄋, to continue. This sign may be placed in any part of the Composition, and usually ends at the word *Fine*.

Fine.—Finish or close, meaning the end.

Coda.—Added ending. A closing part that is added, for the last.

Syncopation.—To syncopate or change the accent to an unaccented part of a measure, and pass to the accented one.

REVIEW.—What is the meaning of dots placed across the staff? If placed preceding a double bar? Next following? On either side of same? Simply dots across the staff? A Repeat will go to where? If no dots across the staff? What is meant by 1st time, 2d time? Which Ending omit first time? Which second time? What is the use of a Tie? What is understood by it? What is indicated by a Pause? When over or under a note prolong what? When over or under a Rest? What means D. C.? What shall we do? Does Da Capo ever return to any

other part of a tune? What of Dal Segno? Where shall we go to continue? And end usually where? What is the meaning of the word Fine? What is understood by Coda? What is meant by Syncopation?

LESSON XV.

MELODICS.

Interval.—It has already been stated that the Diatonic Scale consists of seven Intervals, five of them being steps, and two of them half steps; now then, the distance from any one tone to any other, (no matter how close together, or how far apart,) is also called an Interval.

Intervals are always reckoned upward, unless otherwise specified.

Names of Intervals.—The Interval from any one tone to its next higher is called a Second; to its third higher, a Third; to its fourth higher, a Fourth; to its fifth higher, a Fifth; to its sixth higher, a Sixth; to its seventh higher, a Seventh, and to its eighth higher, an Octave. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.—It will by this time be readily understood by the pupil who has studied the preceding lessons, that Intervals are not alike, some being larger and others smaller. The larger ones are termed Major, and the smaller Minor Intervals.

Major and Minor Intervals found in the Diatonic Scale:

Minor Second.—A second consisting of a half step, is called a Minor Second, (Mi to Fa, or E to F, etc.)

Major Second.—A second consisting of a whole step, (Do to Re, or C to D, etc.)

Minor Third.—A third consisting of a step and a half step, (Re to Fa, or D to F, etc.)

Major Third.—A third consisting of two steps, (Do to Mi, or C to E, etc.)

Perfect Fourth.—A fourth consisting of two steps and a half step, (Do to Fa, or C to F, etc.)

Sharp Fourth.—A fourth consisting of three steps, (Fa to Si, or F to B, etc.)

Flat Fifth.—A fifth consisting of two steps and two half steps, (Si to Fa, or B to F, etc.

Perfect Fifth—A fifth consisting of three steps and one half step, (Do to Sol, or C to G, etc.)

Minor Sixth.—A sixth consisting of three steps and two half steps. (Mi to Do, or E to C, etc.)

Major Sixth.—A sixth consisting of four steps and one half step. (Do to La, or C to A, etc.)

Flat Seventh.—A seventh consisting of four steps and two half steps. (Re to Do, or D to C.)

Sharp Seventh—A seventh consisting of five steps and one half step. (Do to Si, or C to B.)

Octave.—Octaves are all alike. They consist of five steps and two half steps.

Unison.—The same pitch.

NOTE.—There are other kinds of intervals, but as they are not found in our Diatonic Scale, they will not be considered here. They are not generally studied, unless the Science of Harmony is the object. It may be stated here that almost any of the above may be extended or depressed.

REVIEW.—What do we term the distance from any one tone to any other? How are Intervals reckoned? What do we call an Interval from a tone to its next higher? To its third higher? To its fourth higher? To its fifth higher? To its sixth higher? To its seventh higher? To its eighth higher? Unison consists of what? Are these intervals, seconds, thirds, etc.

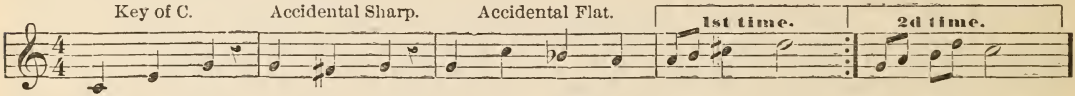
all alike? What do we term the larger ones? The smaller? What kind of a second from Mi to Fa, or E to F? How do we know? What kind of a second consists of a whole step? A Minor Third consists of what? Major Third? Perfect Fourth? Sharp Fourth? Flat Fifth? Perfect Fifth? Minor Sixth? Major Sixth? Flat Seventh? Sharp Seventh? Octaves consist of what? Are they all alike? Unisons consist of what? Are there still other Intervals? Name the Minor Seconds found in the Diatonic Scale. The Major Seconds. Minor Thirds. Major Thirds. Perfect Fourths. Sharp Fourths. Flat Fifths. Perfect Fifths. Minor Sixths. Major Sixths. Flat Sevenths. Sharp Sevenths. Octaves.

LESSON XVI.

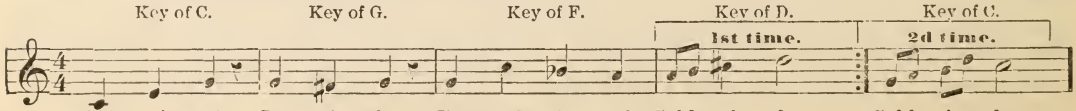
MELODICS.

Intermediate Tones.—Intervening; not belonging to the Diatonic Scale. There are five intervals of a step each, and two of a half step, found in the Diatonic Scale. Now, then, suppose we should form a new tone between either of the tones of the scale where the interval is a whole step; and this can be accomplished by the use of Sharps (♯), Flats (♭), and in certain cases by the use of Naturals (♮). These new tones are called Intermediate (intervening between the regular tones of the Diatonic Scale.) Thus we may add five intermediate tones, as there are five intervals of a step each within the Diatonic Scale.

Accidentals.—These characters (sharps, flats and naturals) when forming intermediate tones, do not belong to the key in which the music is written; they occur, so to say, by accident, and are therefore termed Accidentals.



It will be noticed, that the second measure of the above exercise is really belonging to the key of G, as we have tone F♯, which tone is not found in the key of C. Also the third measure belongs to key of F, where tone B♭ is one of the number belonging to that key. The fourth measure would belong to the key of D, where C♯ is one of the tones. Now, in order to catch the true pitch of these intermediate tones, suppose we consider them in the key to which they belong; it will then be perceived that the Accidental Sharp represents tone 7 of the scale or key of which it is a member, while the Accidental Flat represents tone 4. Then, to consider the pitch of the intermediate tones, apply the rule in the same relation with the tones of the scale or key which they really represent.



It will be noticed above that these intermediate tones, after all, really belong to some one of the different scales that we have. Each Accidental represents the last Signature introduced to the key of which it forms a tone. Thus, in the fourth measure, we could not have C♯ as a signature unless we had F♯ preceding it, consequently it shows the Key of D, etc.

REVIEW.—What kind of a tone can be formed out of the tones of the Diatonic Scale where the interval is a step? What characters are used to produce intermediate tones? Why are these new tones called intermediate? What are these characters called when producing intermediate tones? Do Accidentals belong to the key in which the tone is written? What do they form in the measure in which they occur? What tone of the new key indicated does the accidental sharp really represent? Which the accidental flat? What rule do we have to obtain the true pitch of the intermediate tone? Would this not really place the measures of a tune in which they occur in another key from that indicated by the signature?

LESSON XVII.

MELODICS.

Chromatic Interval.—As it would duplicate our signatures too frequently to every time introduce the same when a tone of its family is wanted, we simply leave our signature as shown at beginning of staff, and pass over the change, simply producing the tone in pitch as required by its scale, and not the syllable as applied to it, thus producing a Chromatic Interval.

Sharp Four.—Whenever tone four in any scale is made sharp, we call the scale name Sharp Four, syllable Fee.

Sharp One.—The first tone of any scale sharp, syllable Dee.

Sharp Two.—Its second tone sharp, syllable Ree.

Sharp Five.—Its fifth tone sharp, syllable See.

Sharp Six.—The sixth tone sharp, syllable Lee.

We can not make tone three nor tone seven sharp, as there is only an interval of a half step between them and the next higher tone.

Flat Seven.—Whenever the seventh tone of any scale is made flat, we term the scale name Flat Seven, syllable Say

Flat Six.—The sixth tone of any scale flat, syllable Lay.

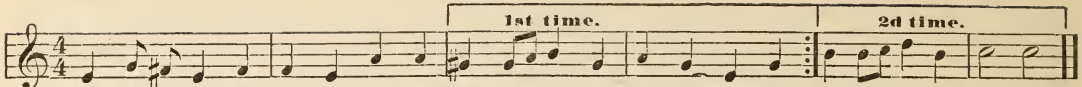
Flat Five.—The fifth tone of any scale flat, syllable Say.

Flat Three.—The third tone of any scale flat, syllable May.

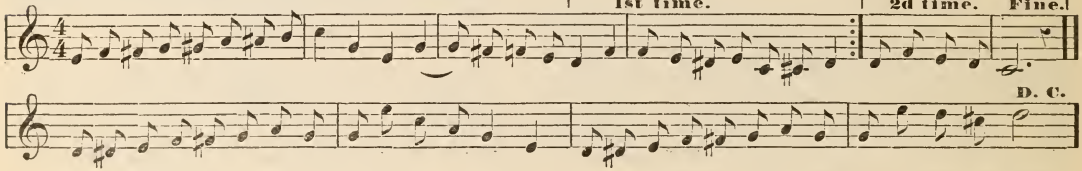
Flat Two.—The second tone of any scale Flat, syllable Ray.

We can not make tone four nor tone one flat.

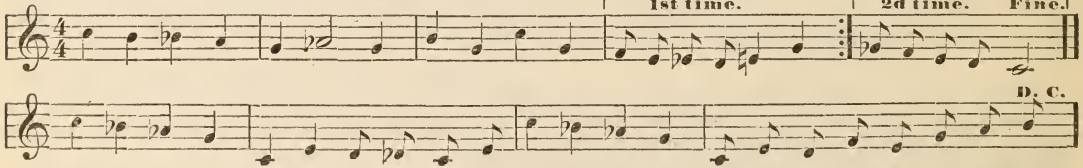
Effect of Accidentals.—The effect of Accidentals continues through the entire measure, but is cancelled by the next bar, unless the pitch of the same passes to the next measure uninterrupted (that is, the last tone preceding the bar, and the first next succeeding the same, must be the intermediate tone.)



Exercise in Intermediate Tones. Accidental Sharps:



Exercise in Intermediate Tones. Accidental Flats:



REVIEW.—What must we do in order to avoid duplicating our Signatures, when we come to Accidentals, or measures containing Intermediate Tones? What kind of Intervals do we then produce? Why is this called a Chromatic Interval? What is the Scale name of the fourth tone made Sharp? What Syllable is applied to it? What is the Scale name of the first tone Sharp? What Syllable? Second tone Sharp? Syllable? Fifth tone Sharp? Syllable? Sixth tone Sharp? Syllable? Can we make tone Three and Seven Sharp? Why not? What is the Scale name of the Seventh tone Flat? What Syllable is applied to it? The Sixth tone Flat? What Syllable? Fifth tone Flat? Syllable? Third tone Flat? Syllable? Second tone Flat? Syllable? Can we make the fourth and first tones flat? Why not? How far will the effect of Accidentals hold good? What cancels the effect? When will the effect of an Accidental continue beyond the measure in which it is placed? When does it pass uninterrupted to the next measure?

LESSON XVIII.

MELODICS.

Chromatic Scale.—If the Intermediate tones be added to the regular tone progression of the Diatonic Scale, we form twelve Intervals, each consisting of a half step. This will form a new Scale, called the Chromatic Scale.

Chromatic Scale Names.—Ascending.—One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five, Six, Sharp Six, Seven, One.

Descending.—One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

Pitch Names.—Scale of C, Ascending.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

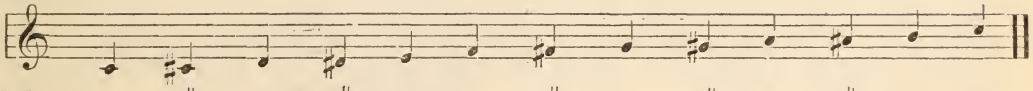
Descending.—C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

Syllables.—Ascending.—Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

Descending.—Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

CHROMATIC SCALE.

Ascending.--

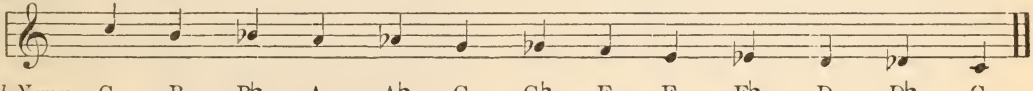


Pitch Names.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

Scale Names.—One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five. Six, Sharp Six, Seven, One.

Syllables.-- Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

Descending.—



Pitch Names.—C, B, B♭, A, A♭ G, G♭, F, E, E♭, D, D♭, C.

Scale Names.—One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

Syllables.— Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

REVIEW.—What New Scale do we form, when adding the Intermediate tones to tone progression of the Diatonic Scale? How many Intervals does the Chromatic Scale consist of? How many are half steps? How do we name the Pitch of the C Scale Ascending? Descending? What are the Scale names Ascending? Descending? What Syllables do we apply Ascending? Descending?

LESSON XIX.

MELODICS.

Major and Minor Mode.—The two great emotions of the heart being joy, gladness, cheerfulness, etc., and sadness, plaintiveness, sympathy, etc., and as music is intended to more particularly add its charm to bring forth or express these emotions, there must be some different way or mode of procedure in order to bring forth these various expressions. The mode best suited to the more joyous, etc., is termed the Major, and the one to the more sympathetic, etc., the Minor Mode.

Minor Scale.—A different scale from any of the foregoing will now be introduced, presenting not only a change of key-note, but also more particularly a change of interval progression.

DIATONIC MINOR SCALES.—We have three different forms of the above scale, as there are three different orders of succession in Interval Progression.

The Natural Minor.—Said to be so, because it retains all the tones of the Diatonic Major Scale, commencing with its sixth as its key note, thus:

La.	Si.	Do.	Re.	Mi.	Fa.	Sol.	La.
1	2	3	4	5	6	7	1

It will be noticed that the half step occurs here between tones two & three and five & six. Notice the difference from our former Diatonic Scale, which we will now call the Major Scale. The natural form of the Minor Scale, as above, is not usually introduced.

The Melodic Minor—Introduces both Sharp Six and Seven of the Minor Scale in its ascending, while it descends in the natural.

	1	2	3	4	5	♯6	♯7	1
Ascending.	La.	Si.	Do.	Re.	Mi.	Fee.	See.	La.
Descending.	La.	Sol.	Fa.	Mi.	Re.	Do.	Si.	La.
	1	7	6	5	4	3	2	1

Notice that tones Fa and Sol are both omitted in its ascending, and that by the same the half step occu r between tones 2 & 3 and 7 & 1, while in its descendi g the half step is found between 2 & 3 and 5 & 6. This Minor is also called the irregular form, because with its ascending minor it descends natural.

Harmonic Minor—Differs materially from either of the preceding two, omitting tone Sol altogether, and introducing the sharp 7 of the Minor Scale in both ascending and descending, causing an interval of a second between tones 6 and 7 of a step and a half step. This scale is principally used. Its tones are:

La.	Si.	Do.	Re.	Mi.	Fa.	See.	La.
1	2	3	4	5	6	♯7	1
	Step.	Half Step.	Step.	Step.	Half Step.	Step & H. Step.	Half Step.

Notice that there are three intervals of a half step each, one of a step and a half, and only three being whole steps in this entire scale. The Harmonic Minor, then, presents the interval progression of a step (1), half step (2), step (3), step (4), half step (5), step and a half (6), and half step (7).

REVIEW.—What are the two classes of emotions of the human heart? What mode of procedure do we adopt in music in order to bring forth the emotions of joy, gladness, etc.? What the more plaintive, sympathetic, etc? What other scale could we form different from the one already explained (Diatonic)? What is the difference between the two scales? What causes the one to be more plaintive, etc.? What causes the change of interval progression? What is our key note in the Minor Scale? How many different forms of the Minor Scale have we? What gives us three? What new kind of intervals are

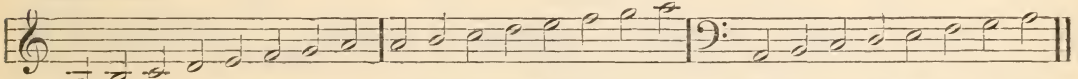
introduced in two of the forms? What interval progression have we by the Natural Minor? How can we tell the Melodic Form? What order of intervals have we ascending? Descending? What is this scale also called? Why the Irregular? What two tones of the former Diatonic Scale are entirely omitted in its ascending? Name the tones ascending. Why sharp six and sharp seven? Is this form frequently introduced? What order of intervals have we by the Harmonic Form? What tone is omitted altogether? What have we in place of tone Sol? What new interval do we find here that is not found in any of the preceding scales? Where does this interval of a second, a step, and a half step occur? How many half steps do we find? How many whole steps? What is the other interval? Which of these three Minor Scales is principally used? What interval progression do we find by the Harmonic Minor? How can we tell the Harmonic Form? Is the key note always La in the Minor Scales?

LESSON XX.

MELODICS.

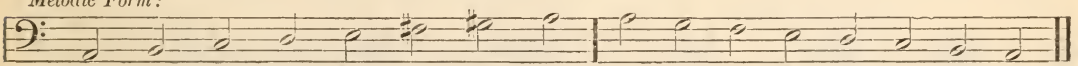
FORMS OF THE MINOR SCALES.

Natural Form:



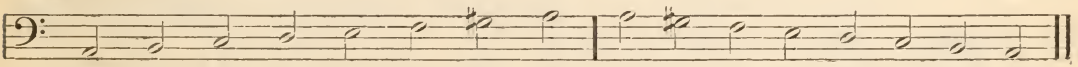
La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La.

Melodic Form:



La, Si, Do, Re, Mi, Fee, See, La, La, Sol, Fa, Mi, Re, Do, Si, La.

Harmonic Form:

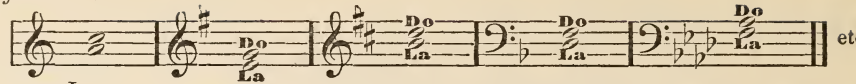


La, Si, Do, Re Mi, Fa, See, La, La, See, Fa, Mi, Re, Do, Si, La.

Notice that Do, tone three of the Minor Scale, is still on the same position of the staff, where we find it in the Major Scale; also that we have the same Signature, and that La, our present Key-note, is really not changed from the degree it formerly occupied in the same key. We simply have a change of Key-note.

Relative Major and Minor.—It will be noticed that each Minor seems to have its corresponding Major, and thus also each Major its corresponding Minor Scale, that is, both have the same Signature. The relative Minor Scale is placed a third lower on the staff than its corresponding Major, or again we have the relative Major Scale a third higher than its corresponding Minor.

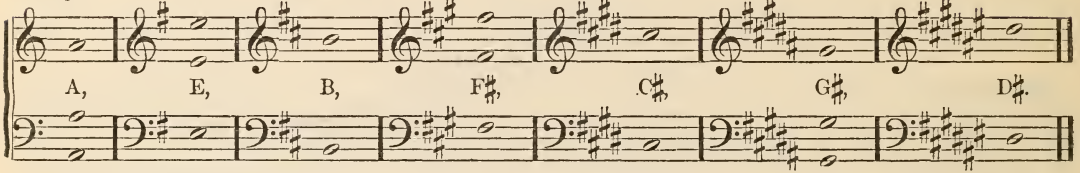
Major Key-note Do:



Minor Key-note La:

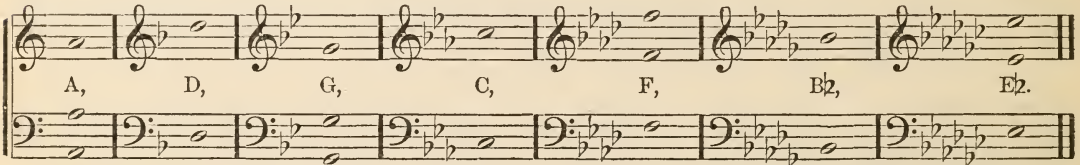
KEYS AND SIGNATURES OF THE MINOR SCALES.

Sharps:



Guide.—The Minor Key-note is on the degree below the last Sharp.

Flats:



Guide.—The Minor Key-note is on the line or the space above the one, where the last flat is placed.

REVIEW.—Can you name the Pitches of the Model Minor Scale, Natural Form? Model Scale, Melodic Form, Ascending? Descending? Model Scale, Harmonic Form? Is Minor Music more difficult to perform than Major? Is the Harmony of the Minor Music suitable for any joyous occasion? For any plaintive, or solemn? Would you prefer Major or Minor for any of the latter? Should the Music then be carefully selected to aid in bringing forth the emotion or expression of the heart? How can we detect quickest any Minor from Major Harmony? Is all Minor Music of a plaintive expression? How else can we tell? Does not the Major Scale also introduce sharp seven? How else can we tell? What kind of a Third is it? How can we tell any Relative Minor to its corresponding Major? If the Major Key-note is placed on the second line, where do we find the Minor? Suppose a Major Key-note be placed on any space, where do you find its Relative Minor: What is the Relative Minor to the Key of C Major? What to G Major? To D Major, etc.? How can we quickest tell the Minor Key-notes by the Signatures of Sharps? By the Signatures of Flats? Name the keys of the Minor Scales, Transposition by Sharps. Transposition by Flats. What Departments have we so far been studying in? What other Department have we?

LESSON XXI.

DYNAMICS.

Form of Tones.—It being necessary that the heart be in sympathy with the subject, and the expression or effect desired, there must be something to guide a company of performers in order to produce the same expression—in other words, to shade the music or give life and soul to a composition.

NOTE.—It is again urged that in vocal music the words are of the utmost importance in order to bring out their expression, and render the same in the required effect; but here even performers might differ materially, and so even in vocal music it is found necessary and very convenient to introduce the following:

Mezzo.—A tone formed with medium power, no effort either way. The abbreviation is *m*, pronounced Met-zo.

Piano.—A tone softer than mezzo; a slight effort to soften; rather a soft tone. Abbreviation *p*, pronounced Pee-ah-no.

Pianissimo.—A very soft tone, slightly above a whisper. Abbreviation *pp*, pronounced Pee-ah-nis-si-mo.

Forte.—A tone louder than mezzo; an effort to loudness; rather a loud tone. Abbreviation *f*, pronounced For-te.

Fortissimo.—A very loud tone; full effort to power, but not screaming nor yelling. Abbreviation *ff*, pronounced For-tis-si-mo.

Mezzo Piano.—Medium soft. Abbreviation *mp*.

Mezzo Forte.—Medium loud. Abbreviation *mf*.

Organ Form.—═══ Commenced, continued, and ended with the same degree of power. Also called an Organ Tone.

Crescendo.—Cres.; commences soft and increases to loudness. Pronounced Cre-shen-do. <

Diminuendo.—Dim.; commencing loud and diminishing to softness. Pronounced Dim-in-oo-en-do. >

Swell.—Union of Cres. and Dim. <>

Pressure Form.—Sudden Cres. < or <>

Sforzando.—Sudden Dim. > or *sf*.

REVIEW.—What is the Third Department in Music called? What is meant by Dynamics? What is Musical Expression? What is a tone called formed with a medium degree of power? What is the abbreviation of Mezzo? What is meant by Piano? Give abbreviation. Pianissimo? Abbreviation. Forte? Abbreviation. Fortissimo? Abbreviation. Mezzo Piano? Abbreviation. Mezzo Forte? Abbreviation. What is said of an Organ Tone? What is meant by Crescendo? Diminuendo? What of a Swell? Pressure Tone? Sforzando?

LESSON XXII.

DYNAMICS.

STYLE AND MOVEMENT.—*Legato.*—Closely connected, smooth, gliding style; same sign that is used for a tie ⁀. Pronounced Lee-gah-to.

Staccato.—The very opposite of Legato; short, distinct, pointed style. ' ' ' ' Pronounced Stac-kah-to.

Semi Staccato.—Medium between Staccato and Legato. • • • •

Martellato.—In distinct marking style; energetic, joyful; nearly allied to Sforzando, and often indicated by the same character.

Portamento.—Graceful, instantaneous gliding into, or anticipating the coming tone.

MOVEMENT—Is the style or manner of rendering time in a composition. The movements in common use are:

Moderato.—Moderate.

Allegro.—Fast.

Andante.—Slow.

Adagio.—Very Slow.

Allegretto.—Medium fast.

Andantino.—Medium slow.

Con Spirito.—Spirited.

Presto.—Very quick.

Ritardo, or Rit.—Slower.

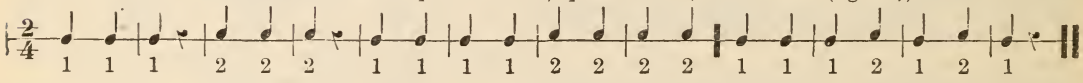
A Tempo.—Original time or previous movement.

REVIEW.—What is meant by Legato? What by Staccato? Semi-Staccato? Martellato? Portamento? What is meant by Movement? What does Moderato mean? Allegro? Andante? Adagio? Allegretto? Andantino? Con Spirito? Presto? Ritardo? A Tempo, or Tempo?

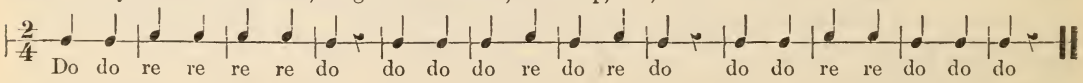
PRACTICAL DEPARTMENT.

LESSON XXIII.

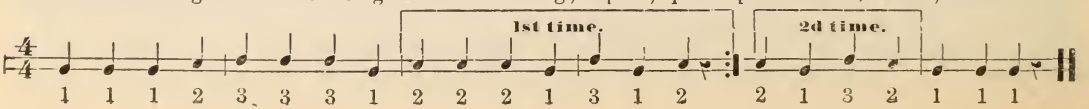
EXERCISE No. 1.—Tone one and two; quarter notes; quarter rests; time marks (figures); double measure.



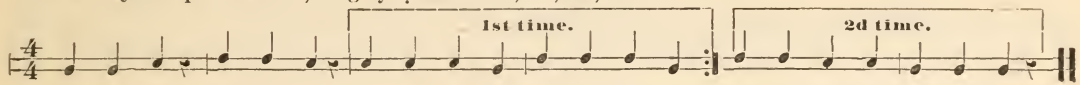
No. 2.—Syllables Do and Re; sing and beat time, down up, etc., accent on the down beat.



No. 3.—Three degrees. Introducing 1st and 2d ending; repeat; quadruple measure; tone 1, 2 and 3.

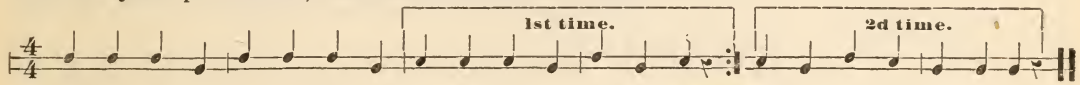


No. 4.—Quadruple measure; sing by syllables Do, Re, Mi, etc.



Do do re mi mi re re re re do mi mi mi do mi mi re re do do do

No. 5.—Quadruple measure; beat time; accent 1st and 3d beat.



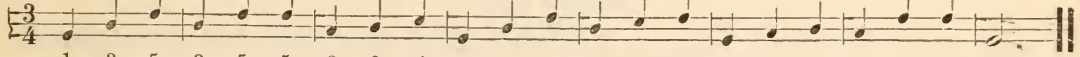
3 3 3 1 etc.

No. 6.—Tone one, two, three, four, and five; triple measure; accent 1st beat.



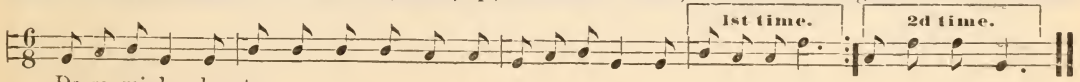
1 2 3 1 3 3 etc.

No. 7.—Triple measure; skips 1, 3, 5; sing by syllables and figures; dotted half note.



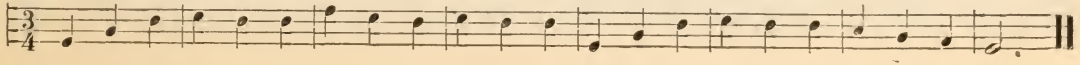
1 3 5 3 5 5 2 3 4 etc.
Do mi sol mi sol sol re mi fa etc.

No. 8.—Sextuple measure; two beats, down, up; accent both beats; consider three eighth notes to one beat.

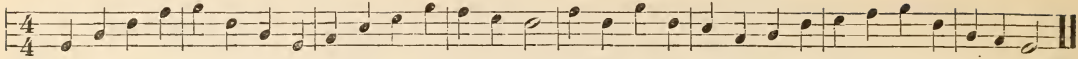


Do re mi do do etc.

No. 9.—Tone one, two, three, four, five, six, and seven; sing syllables, figures, and beat time.

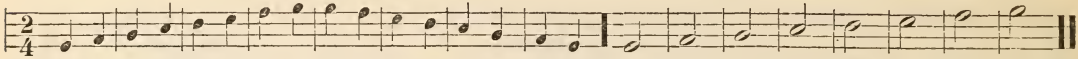


No. 10.—Eight tones; sing figures; apply syllables do, re, mi, etc.; beat time.



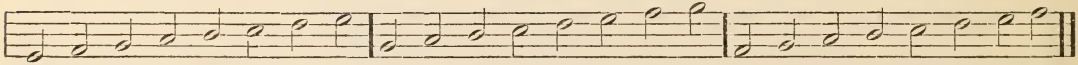
1 3 5 7 1 5 3 1 2 4 6 8 7 6 5 7 5 1 5 4 2 3 5 6 7 1 5 3 2 1

No. 11.—Scale completed; double measure.



1 2 3 4 5 6 7 1 1 7 6 5 4 3 2 1 etc.

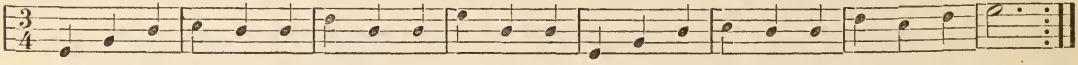
No. 12.—Staff completed; scale placed on first line, second line, and first space.



Do re mi fa sol la si do Do re mi fa sol la si do Do re mi fa sol la si do
1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

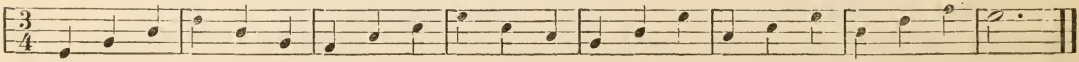
LESSON XXIV.

Exercise No. 13.—If tone one is placed on the first line, where is three? Five? Seven? Sing figures, repeat syllables.



1 3 5 etc.
Do mi sol etc.

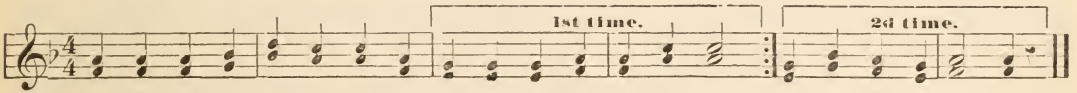
No. 14.



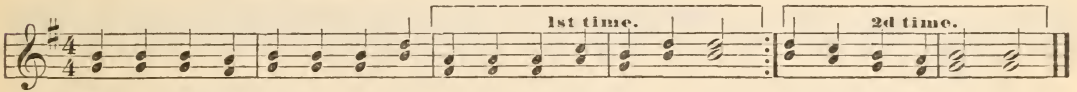
No. 15.—Solo. Do or one placed on the first space.



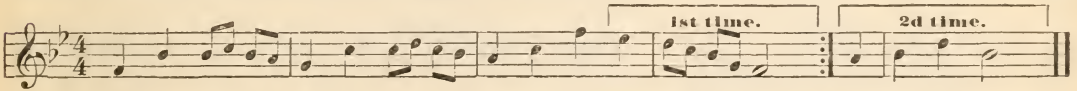
No. 16.—Duet. Do placed on the first space; signature one flat.



No. 17.—Duet. Do placed on the second line; signature one sharp.



No. 18.—Do placed on the third line; signature two flats.



No. 19.—Duet.

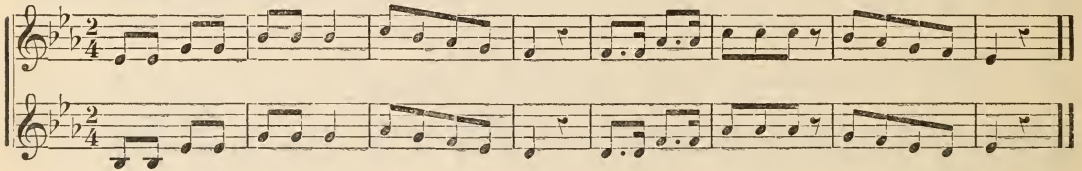


LESSON XXV.

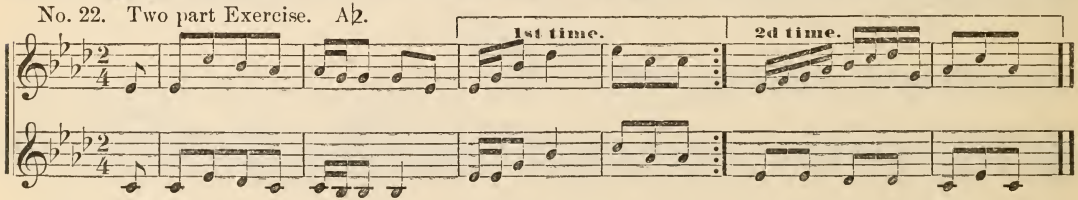
Exercise No. 20. Key of F.



No. 21. Two part Exercise. Key of E♭.



No. 22. Two part Exercise. A♭.



No. 23. Key of F.

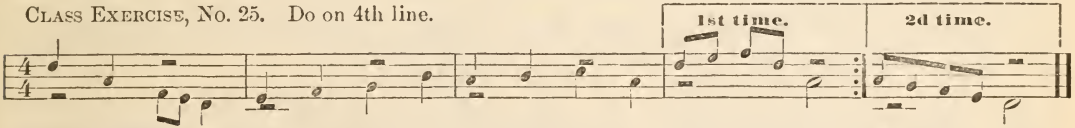


LESSON XXVI.

CLASS EXERCISE, No. 24. Do on 5th line. Divide Class into two divisions, 1st sing upper part, notes turned upward, and 2d the lower. All keep time.



CLASS EXERCISE, No. 25. Do on 4th line.



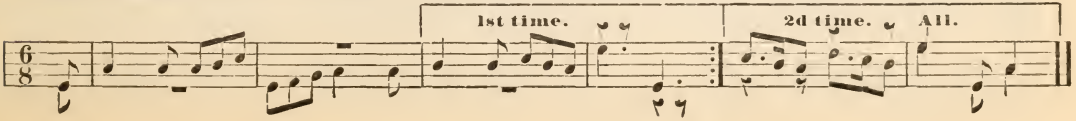
SCALE EXERCISE, No. 26. Two Divisions, singing alternately 1st and 2d parts. Do on Middle C.



CLASS EXERCISE, No. 27. Triplets sing upward and backward. Do on Middle C.



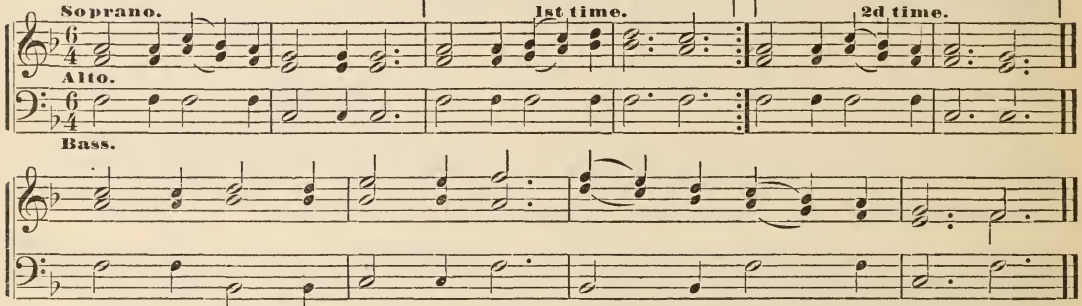
CLASS EXERCISE, No. 28. In 1st and 2d Divisions. Do on 2d space.



LESSON XXVII.

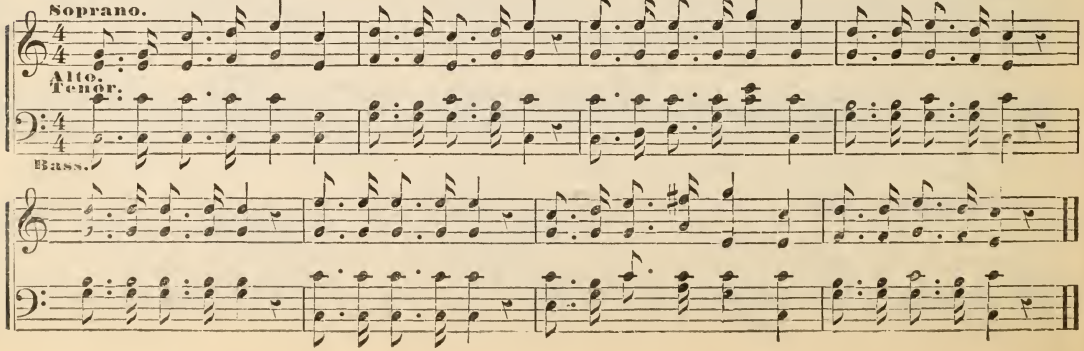
CLASS EXERCISE, No. 29.—Three-part harmony (Soprano, Alto and Bass) written on two staffs.

From the German.



CLASS EXERCISE, No. 30.—Four-part harmony written on two staffs.

L. L. MENTZER.



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